VOGUE

MAY
$3.00

alive!

a new look at summer...
100 super ideas!

the many moods of fragrance

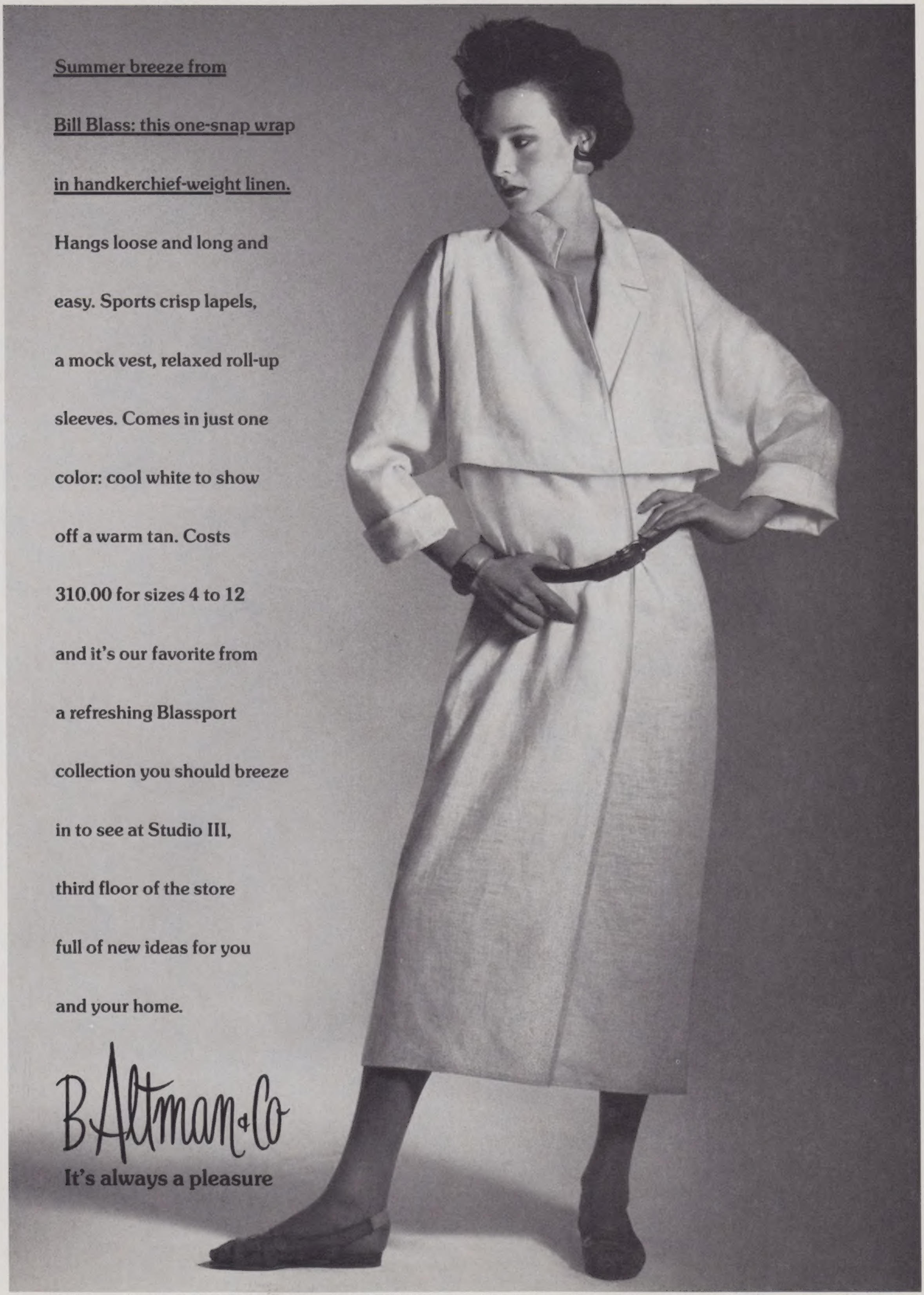
exclusive
John Updike- the man and his witchy women

Believe in magic.

Magie noire
PARFUMS
LANCÔME
PARIS

© Cosmair, Inc. 1982

BERGDORF
GOODMAN
FENDI



Out of town, call Toll Free (800) 228-5444. In Nebraska (800) 642-8777. Diners Club, American Express,® Visa® and MasterCard™ are welcome at Altman's.
361 Fifth Avenue, New York, N.Y. 10016, White Plains, Manhasset, N.Y., Short Hills, Ridgewood/Paramus, N.J., St. Davids, Willow Grove Park, Pa.

The American Look

Oscar de la Renta weaves a magical evening spell of gossamer silk damask in two exquisite parts.

Our easy ivory blouse, kimono sleeved and glistening with golden stripes. And floaty skirt delicately striped in palest pink and grey embroidered with golden arabesques, cinched with gilt-edged sash.
The Salon, Third Floor,
Lord & Taylor, Fifth Avenue.

You can thank Lord & Taylor for The American Look.

VOGUE®

may

FASHION

276-296 Vogue's View: People, Places . . . Ideas
301 Point of View: What Makes Summer So Appealing. . .
302-307 A Real Sense of Summer—Fast & Racy
308-315 A Real Sense of Summer—Quick Delights
316-329 A Real Sense of Summer . . . Out in the Open: The Breeziest Summer Fashion, Photographed in Hawaii
326 Vogue Patterns: Out in the Open
356-359 A Singular Style—Amy Irving . . . in Summer's Most Freewheeling Fashion
360-365 Malibu: An Adventure in New Bathing Suits, Starring Daryl Hannah
376-379 Fall Forecast
380-389 The Real Thing: The Best City/Working Summer Clothes
392 Last Word

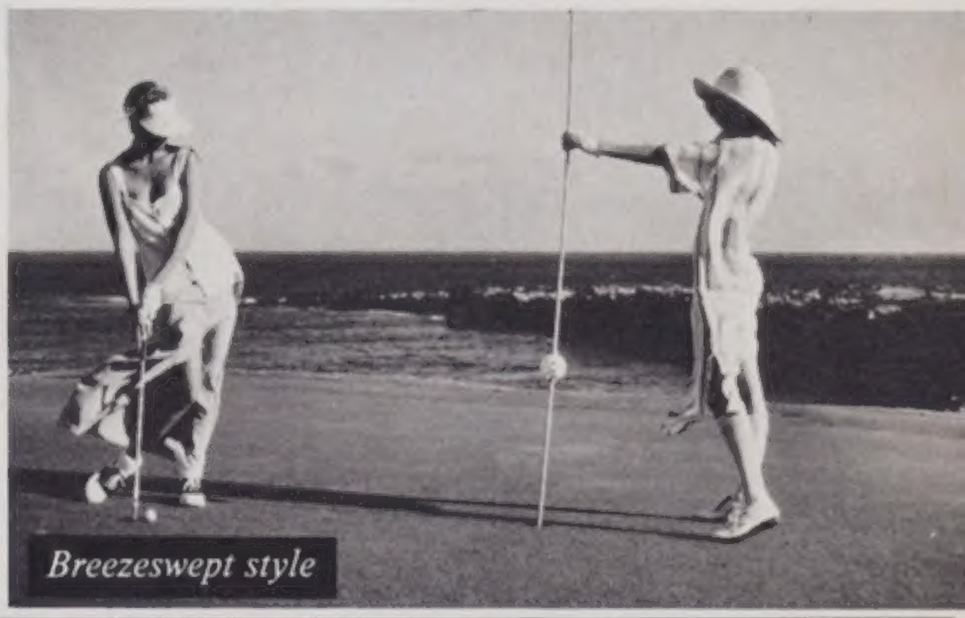
BEAUTY AND HEALTH

94 Fragrance: At Stores Across the Country
107 Beauty Now/Cover Look: Energized!
126 Exercise and Pregnancy. By Janice Kaplan

Dandy Cocteau. . .

Beauty: the big fix. . .

Summer delight. . .


Breezeswept style

132 Your Diet: Supplements Update. By Judith S. Stern, Sc.D.
140 Beauty Q & A
147 Beauty Now: Eyes Only
174 Hair Now: New Spirit
183 Mind Health. By Carol Tavris, Ph.D.
186 Hair Now: Short!
242 Health. By Melva Weber
250 Fitness Now: What's News
330-333 Beauty: The Big Fix. By Allison Kyle Leopold
366-375 Fragrance: Your Personal Reflection
368 Personal Reflections: A Lively Conversation. Edited by Shirley Lord
372 Scent Search: A Chart. By Shirley Lord
390 Medical Newsfront: Your Body Defends Itself. By Melva Weber
394-401 HealthStyle: Psychology of Spending . . . Dieting Buddy System . . . Improving Your Speaking Voice . . . more
398 Your Well-Being: Money Quirks. By Barbara Lang Stern

PEOPLE ARE TALKING ABOUT

70-100 What's News, What's Coming: Movies, Art, Politics, Theater, Music, TV
110 Interview: Glenn Close, Screen Angel. By Aimee Lee Ball
121 Interview: Mary Cunningham, Powerplayer. By Maureen Orth
155 Between Us. By Lorraine Davis
160 Talking About . . . Art. By Barbara Rose
196 Cross-Country Driving. By Lillian Borgeson
231-239 Books in Vogue: What's New, Crucial, Most Exciting
268 Managing Your Money. By Lisa Gubernick
334-337 Goldie Hawn: The Beautiful Tycoon. By Cathleen Schine
338-341 Updike's Witchy Women
338 An Interview with John Updike by Mary Cantwell
340 A Little Phone Magic: An excerpt from "The Witches of Eastwick"
342 Berenson & Wife: Scandal, Social Climbing, and the Search for Spectacular Art. By Barbara Rose
344 Making Love Visible: The Women of Buenos Aires. By Luisa Valenzuela
346 Cocteau: The Great Enchanter. By Edmund White

LIVING

198 Food in Vogue: The Omnivore. By Barbara Kafka
208 Entertaining: Spring! By Sandi Britton
212-220 Living Gazette: Design News. By Barbara Plumb
247 Wines: The Italian Reformation: By Martin Gersh
348-355 Allure and Tradition: Jacqueline de Ribes's Glorious Houses

TRAVEL

255 Travel Now. By Richard Alleman
256 Great Hotels: L.A.'s Hotel Bel-Air. By Richard Alleman
257 Vogue Travel Guide
259 Hawaiian High: Mauna Kea. By Dena Kaye
264 A Château of Your Own. By Kathleen Beckett

IN EVERY ISSUE

40 Masthead
191 Horoscope. By Maria Elise Crummere

COPYRIGHT © 1984 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A.

Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 3921 Wilshire Boulevard, Los Angeles, Ca. 90010. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid Los Angeles, Ca. and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $35 for one year, $68 for two years. Elsewhere, $42 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 174, NO. 5, WHOLE NO. 3226. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80322

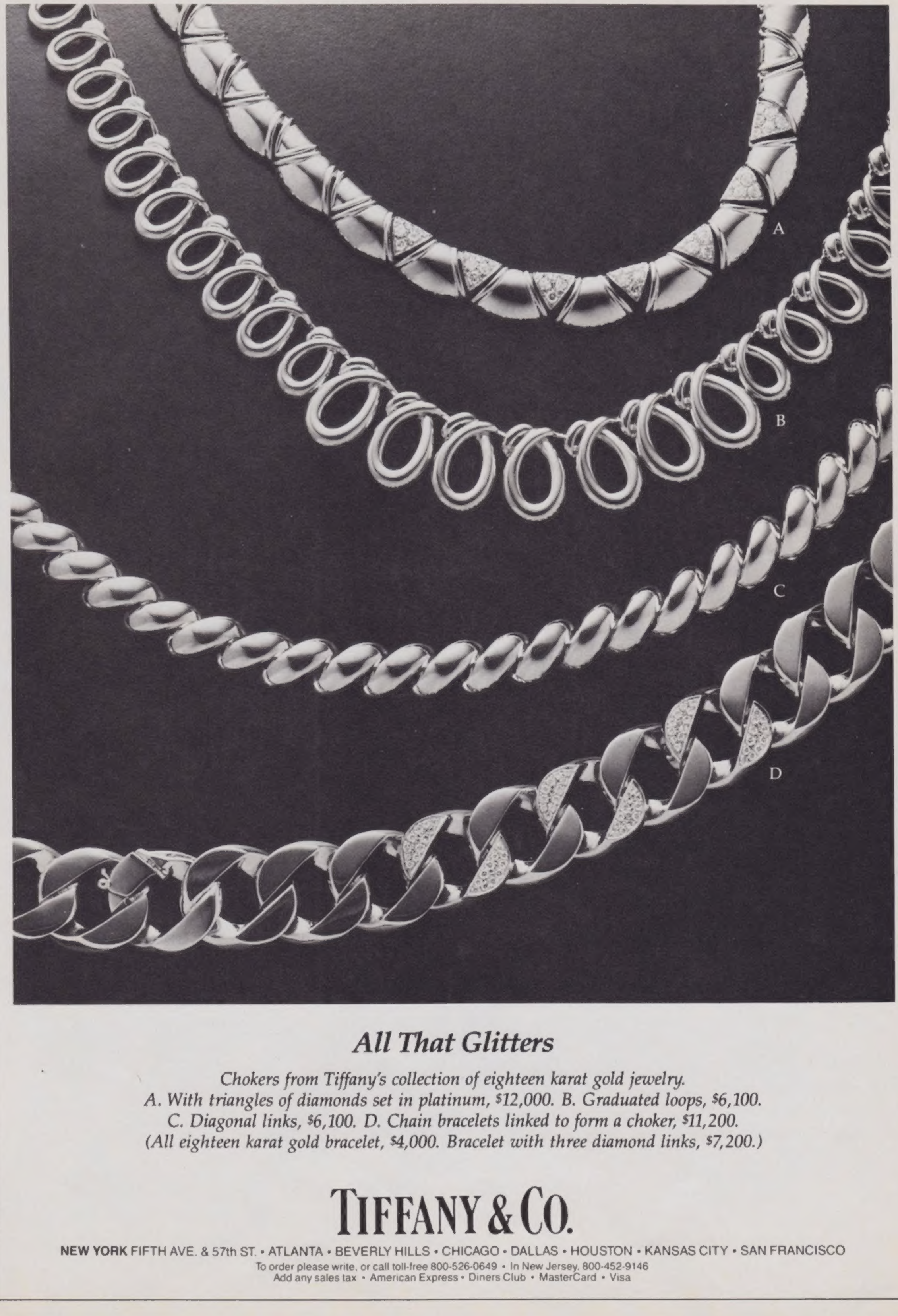
Address all editorial, business, and production correspondence to Vogue Magazine, 350 Madison Avenue, New York NY 10017

YVES ST. LAURENT

SUMMER GAMES

For serious swimmers
who want to win in the
Freestyle with style. Black
nylon/spandex outlined
in red ribbing. Bikini or
tank. 6 to 14, 40.00.
The Beach House on 3,
New York. And in all our stores.

bloomingdale's



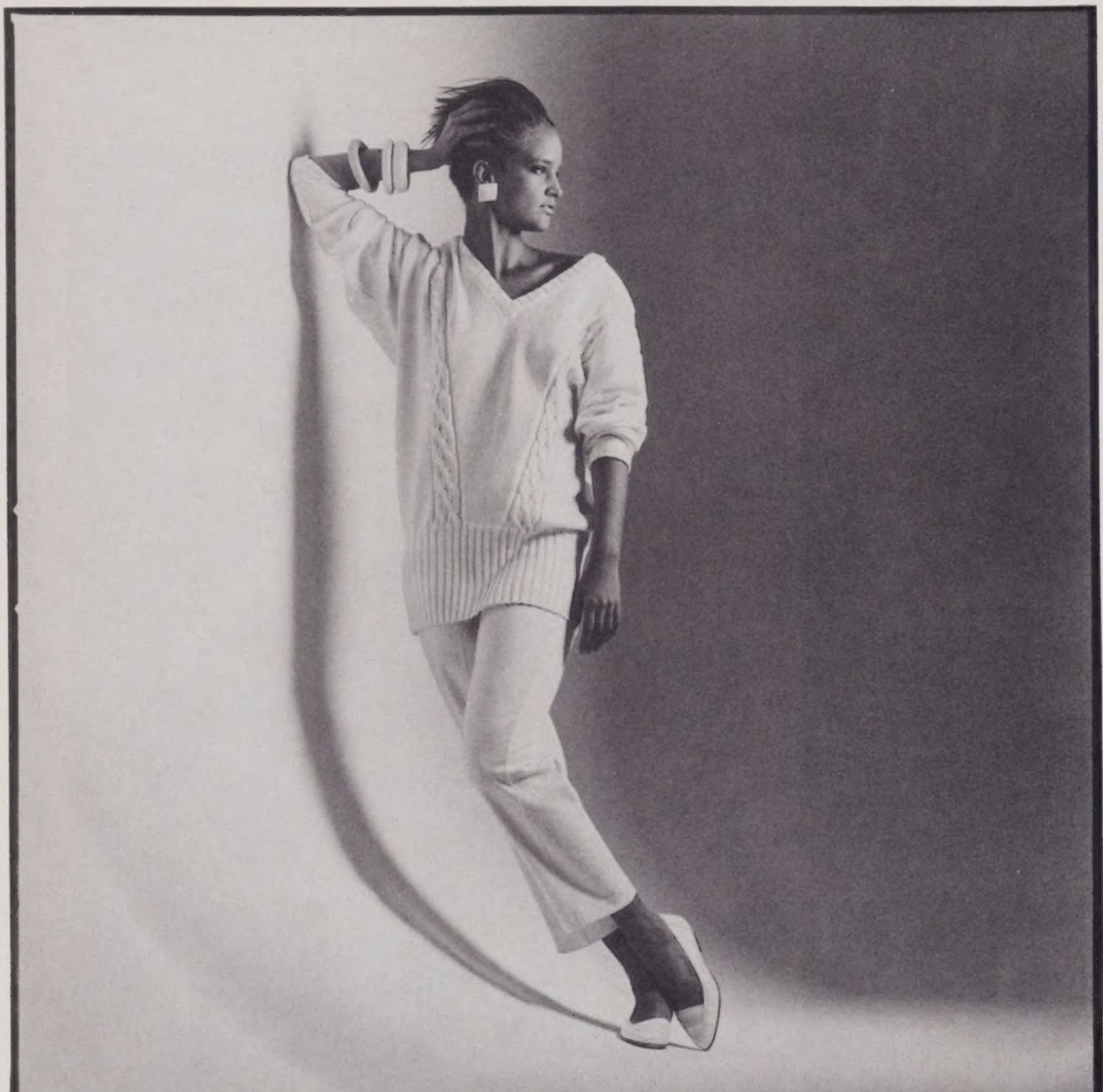
All That Glitters

Chokers from Tiffany's collection of eighteen karat gold jewelry.
A. With triangles of diamonds set in platinum, $12,000. B. Graduated loops, $6,100.
C. Diagonal links, $6,100. D. Chain bracelets linked to form a choker, $11,200.
(All eighteen karat gold bracelet, $4,000. Bracelet with three diamond links, $7,200.)

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • ATLANTA • BEVERLY HILLS • CHICAGO • DALLAS • HOUSTON • KANSAS CITY • SAN FRANCISCO

To order please write, or call toll-free 800-526-0649 • In New Jersey, 800-452-9146
Add any sales tax • American Express • Diners Club • MasterCard • Visa



STEVEN MEISEL

LANGUID LINES

Andrea Jovine: for summer, for always, next-to-skin knits to pour over the body. Sensual essentials in whitest white cotton. V-neck cable hitting the hip, P,S,M, $138. Cropped pull-on pants, P,S,M,L, $58. Contempo, Sixth Floor, State Street, Water Tower Place, Old Orchard, Dallas Galleria and Houston Galleria.

Marshall Field's

Call our toll free numbers: in Illinois 800/942-8881 (operator 30). Outside Illinois: 800/323-1717 (operator 30). Use your Marshall Field, American Express Card, Visa or Master Card.

MARY ANN RESTIVO

SILK AND LINEN, YOUR TRUE LOVES.
THE PRIMITIVES, YOUR NEW LOVE.
WITH EARTHEN COLOR AND TEXTURE,
THIS IS THIS SUMMER'S ROMANCE.
NOW AT THE BROADWAY BEVERLY
CENTER, SANTA MONICA, DEL AMO,
CENTURY CITY AND SHERMAN OAKS.

THE BROADWAY

IS SOUTHERN CALIFORNIA

MARTEX ENSEMBLE "NIGHT ZEBRA" © 1983 PERRY ELLIS INTERNATIONAL, INCLUDES PRODUCTS OF 50% COMBED COTTON AND 50% DACRON® POLYESTER.
WEST POINT PEPPERELL, 1221 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10020

West Point Pepperell

PERRY ELLIS
MARTEX 1984
THE ART OF MAKING A BED.

NEW

Fleurs de

Jontue

© 1984 Revlon Inc

Enter an exciting new world of fragrant delights... three beautiful new flowering fragrances... each different, each inspired by the classic Jontue. Collect them all and change them with your mood.

Lotus de Nuit
For seductive moods... a beautifully disturbing night-flowering of fragrance.

Iris de Fête
To feel totally enchanting... fragrance fresh as the first wildflowers.

Rose de Mai
Tender, quietly alluring... romantic fragrance with the heart of a rose.

REVLON

Concord Collection

Concord of the 1990's

Advantage Centurion. Ultra-slim, electronic quartz movement, sleek, hand-carved 18 karat gold case and bracelet. It makes the bulky

sportswatch passé. This sportive and spirited threesome includes the new, round Centurion Executive. All water-resistant, of course.

Timely advice: keep your eye on the Centurion from Concord Collection.

For brochure send $2.00 to Concord, Dept. 18VO, 650 Fifth Ave.
New York, NY 10019

CC CONCORD COLLECTION

Inside this fluted column
is another
fluted column

and inside the inside
is one of the
richest lipsticks
in the world.

Introducing the beautiful
new fluted column
for Estée Lauder's
Re-Nutriv Lipstick.

Now both of Estée Lauder's
world-renowned Re-Nutriv Lipsticks
are encased in new fluted columns:
the gleaming creamy-rich shades
of the original Re-Nutriv Lipstick
and the glossy stay-on-and-on shades
of Re-Nutriv All-Day Lipstick.

ESTĒE LAUDER

© 1984 Estee Lauder, Inc.

New Fendi-emblazoned

silk canvas luggage and accessories. A complete collection for

those who need no direction to N-M. Or anywhere else,

for that matter. Only the best of a collection

for N-M and you. Neiman-Marcus

Dallas: Downtown
Houston
Bal Harbour
Fort Lauderdale
Washington, D.C.
Westchester
Boston
Chicago: Michigan Ave.
Beverly Hills
San Francisco

© 1981 Balmain Parfums, Inc.

Le parfum qui est une femme.

IVOIRE

IVOIRE
DE
BALMAIN

at Saks Fifth Avenue

Now kiss dry, lined, weather-beaten lips good-bye in an instant.

Introducing new European Collagen Complex™ lip repair cream by Revlon.

The first sign of damage is that your lipstick drags and bleeds. That's exactly why Revlon made European Collagen Complex lip repair cream. Its unique formulation rehydrates skin cells on contact, conditioning dried lips and protecting them from everyday abuse (including changes in the weather).

European Collagen Complex lip repair cream controls lipstick bleeding instantly.

It combines collagen with special conditioners to instantly repair damage on and around your lips. It redefines your natural lip line, so your lipstick goes on beautifully and stays that way without feathering or bleeding.

Sound too good to be true? Why not see for yourself. After all, what's at stake is a beautiful kisser.

EUROPEAN COLLAGEN COMPLEX™ LIP REPAIR CREAM

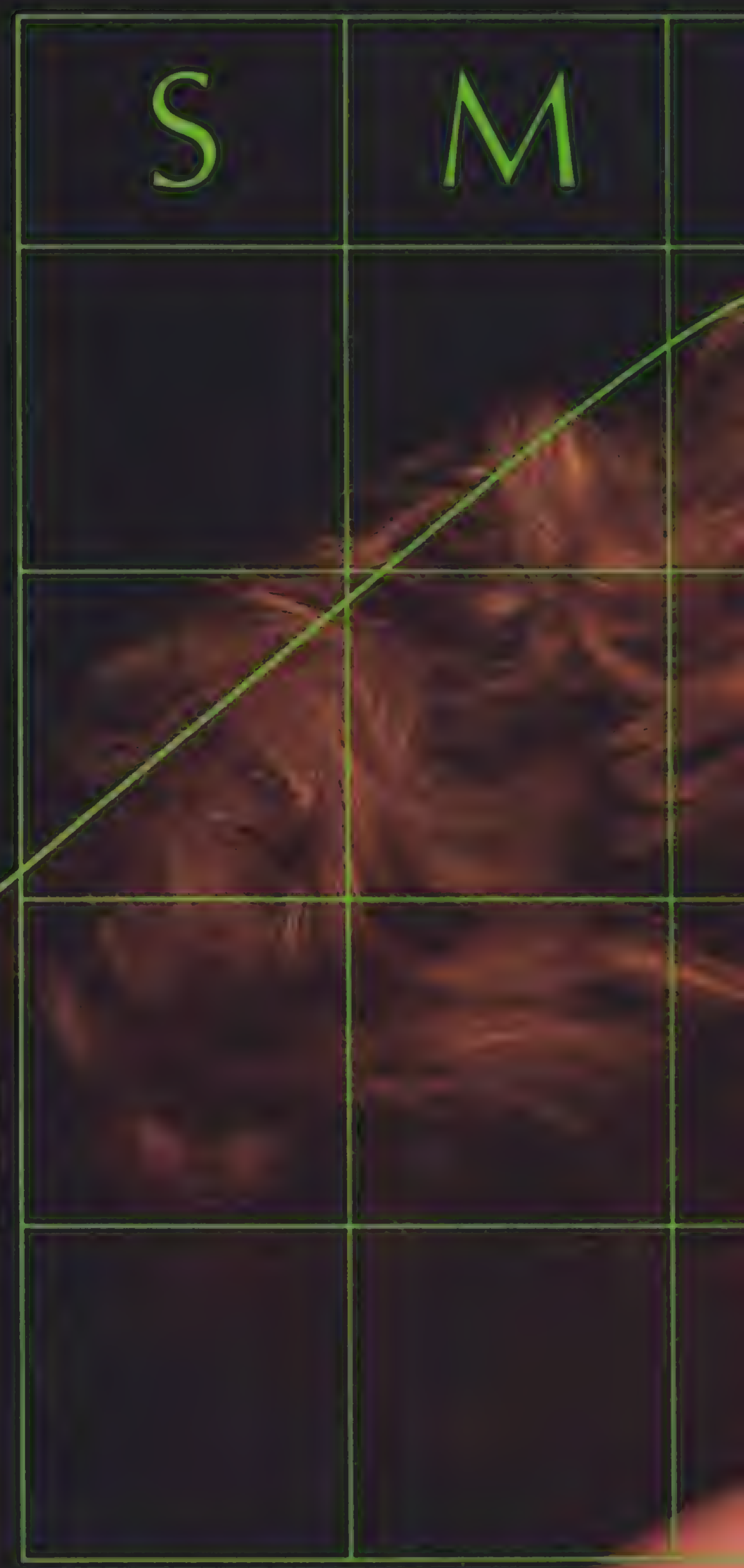
New from Revlon

©Revlon Inc., 1984

A NEW BEGINNING FOR YOUR HAIR.

Revlon introduces a hair care system so scientifically advanced it can change its action day by day...as it works to make your hair the best it can be.

It is called HDR. It means Hair's Daily Requirement.



Your hair changes every day in how it behaves, what it needs…from perms, the weather, even a blue funk mood. Now Revlon introduces a hair care system so scientifically advanced it can change its action day by day… to make your hair the best it can be *every day.*

It's called HDR. Hair's Daily Requirement. These new formulas can actually read and rebalance hair's electrostatic charge as they work. The result? Your hair the best it can be… day after day after day. (In Regular and Extra Body Formulas.)

W T F S

© 1984 Revlon Inc.

HDR
SHAMPOO & CONDITIONER
HAIR'S DAILY REQUIREMENT

New from Revlon

ALFRED SUNG

GEORGETOWN PARK, WASHINGTON, D.C. • COPLEY PLACE, BOSTON • HAZELTON LANES, TORONTO

NORMA KAMALI
New York City Girl
dress: a rhythmic blend
of flowers and very
fluid rayon. We love
the cut-out cool of the
tank top and the
easy grace of the
cascade skirt,
double-dipped
for swing.
Deep purple
on black.
P,S,M,L. $102
In Expressions,
available at all
Bamberger's stores.
Phone toll free
800-631-4100
bamberger's

CLARIFIANCE
Oil-Free Hydrating Fluide

A refreshing touch of moisture for your skin.

Clear and light, Clarifiance pampers your skin with moisture…hydrates it without oil. Creating the fresh feeling of cool water on your face, sheer Clarifiance disappears into your skin. You feel its effect rather than its presence.

Clarifiance. A welcome asset to skin that calls for moisture, not oil.

LANCÔME
PARIS

FASHIONS BY LA LINGERIE

Ring designed by Paloma Picasso exclusively for Tiffany & Co.

Paloma Picasso

THE FIRST FRAGRANCE BY PALOMA PICASSO.

L'
PARIS

O

R

É A L
NEW YORK

Now. Shadow Riche.
Powdered Satin.

It's staggering.
The effect.
L'Oréal
has developed
a satin powder
capable of blending
like layers of light
to form the most
eyeopening
results.

L'ORÉAL®

Slicing through the mainstreams of fashion. Churning up the waters of complacency and calm. This is the slick-down direction of swim-bodies now. Pared-down, cut-out, nearly naked by the very second-skin cling and brevity of them, you'll marvel at them where swim-collections are at their best—in color, in texture, in treatment, in brief!—at Saks Fifth Avenue. Here, four of the fastest from Michaele Vollbracht for Sofere, the Anne Cole Collection, Gottex and Keiko. In Sand and Sea Collections.

Saks Fifth Avenue

Polo Ralph Lauren

A man's cologne in the Polo tradition.

©1984 Estée Lauder, Inc. Photograph: Skrebneski

Now. Shampoo your hair all the way to glorious.

Estée Lauder introduces her new

SWISS HAIR CARE

Now. Glorious hair. Hair that shines and swings. Healthy-healthy-looking hair.

Estée Lauder's new Swiss Hair Care starts with two new dynamic shampoos your hair can thrive on and goes on from there with super-achievers in conditioning and control.

Blended in the U.S.A., these formulas include scientifically advanced ingredients and special Swiss extracts. And each product is so concentrated, a small amount accomplishes a great deal.

The new shampoos have restorative powers for all kinds of hair. The new conditioners help mend split ends and breakage without heavily coating your hair or making it limp. The new controllers help take charge of even the most frustrating problems such as the flyaways and shape loss.

Today your hair needs the most sophisticated help it can get. And this is it.

Cleanse:	Swiss Daily Shampoo Swiss Treatment Shampoo
Condition:	Swiss Instant Conditioner Swiss Intensive Conditioner
Control:	Swiss Natural Hairspray Swiss Hair Control Gel

ESTĒE LAUDER

STYLOCILS

Mascara Précis

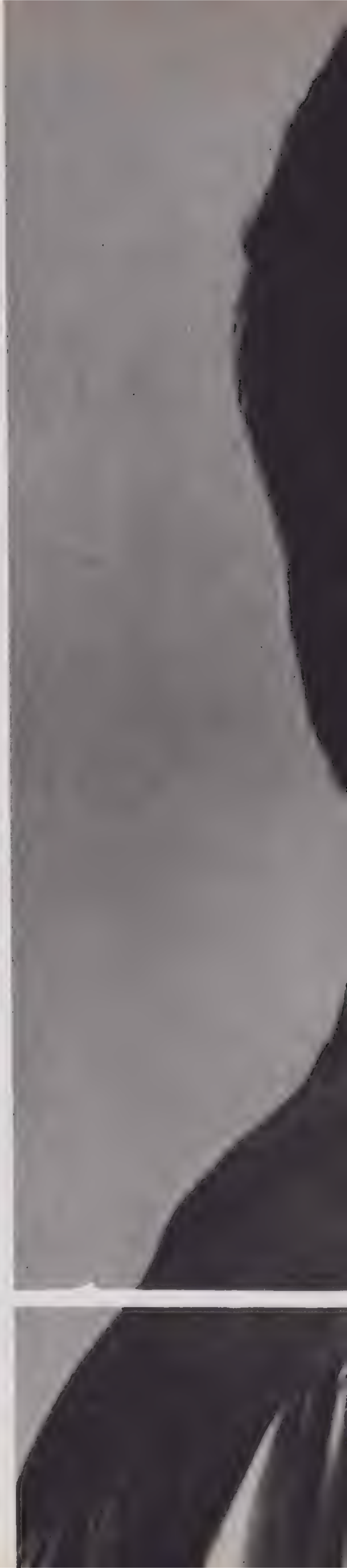
The new precision application —
to define every lash naturally.

A far cry from the ordinary, the new exclusive Stylocils brush is diminutive in size to leave no lash unseen in its fine, precise application. Stylocils makes your lashes look naturally long, naturally silky and includes among its many assets, a Lancôme formula designed for gentleness.

Stylocils. A mascara of precision for new natural lash beauty.

LANCÔME

PARIS



Anaïs Anaïs

Le premier parfum de Cacharel

Mousse Now.

L'Oréal
Free Hold™
styling mousse.
Totally new.
Totally modern.
This soft shining control.
NOW A PUFF OF MOUSSE. NOW THAT'S ALL.

On wet hair, all over.
Or just in spots
you want extra
soft shining control.
Or touch up dry hair.
Once you try it,
it's goodbye stiff
sticky things.
Forever.

NOW LIFT. NOW BODY. BUT NATURALLY SOFT.

Whether you blow dry.
Or no dry.
With rollers. With fingers.
It's revolutionary.
You've heard
that before.
But it is.

L'ORÉAL®

© 1984 Cosmair, Inc.

Soft Shining Control Now.

LOVE
AL

kappi

The devastating little black dress wears a touch of white both at the cap sleeve and bold waist inset. Stark sophistication as only Kappi can bring it off. Sizes 4 to 14, about $120.00. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

VOGUE®

GRACE MIRABELLA
Editor-in-Chief

Managing Editor LORRAINE DAVIS Fashion Editor POLLY ALLEN MELLEN Creative Director ANNA WINTOUR
Art Director ROGER SCHOENING Associate Editors KAREN ANDEREGG, SUSAN G. OBERSTEIN
Fashion Director JADE HOBSON Fashion News Director KATHLEEN MADDEN Features Editor AMY GROSS
Director Special Projects: Beauty/Fitness SHIRLEY LORD Beauty Editor ANDREA QUINN ROBINSON
Shoes Editor KATHRYNE HAYS Design Director RONALD KAJIWARA

Fashion Editors ANNE KAMPMANN, ROBERT L. TURNER, DEBORAH SMITH, GABRIELLE LONGHI
Fabrics, Furs, Lingerie ELISABETH TRETTER Accessories MADELINE PARRISH
Paris SUSAN TRAIN Associate LISA NORRIS Assistants FIONA DaRIN, BOO VIGNERON, ANGELA PURDON
West Coast ELEANORE PHILLIPS COLT, SHARON HARTS WICK
Fashion Assistants KATHLEEN O'CONNELL, CYNTHIA WEBER
Fabrics Assistant SARA FREDERIKSEN Bookings Editor RENEE AMORY
Beauty Associate DOROTHY SCHEFER Writer SHARI MILLER
Assistants MIAMI WONG, LINDA WELLS, AUDREY LIOUNIS, DEBORAH RITTER
Copy Writers NORMA FRIEDMAN, ALLISON KYLE LEOPOLD, KATHLEEN BECKETT, LESLEY J. NONKIN
Features Senior Editors SUSAN BOLOTIN, DAVID BOURDON, DEBORAH MASON
Travel DESPINA MESSINESI Travel News RICHARD ALLEMAN Health MELVA WEBER
Living BARBARA PLUMB Features Associates: MARION A. ASNES, LAURA FLYNN McCARTHY,
BRUCE HANDY Features Assistants PAGE H. STARZINGER, DANA COWIN,
SUZANNE M. HART, MARISA BARTOLUCCI, KIMBERLY GOAD
Art Editor MICKEY SOUTENDIJK Design LARRY CODA, CATHY HALL Associate EDMUND WINFIELD
Assistants KARI BJELLAND, MIKAEL T. ZIELINSKI Picture Editor GLORIA GERSH
Production Manager SUSAN ARMENTI Art Production AMY C. BARTLETT, REYNOLDS ROLLES
Copy Production Editor JEANNE SECOR Associates MELISSA PETERSON, LAURIE DRAKE
Assistant JENNIFER GRINKER
Research Editor PHYLLIS RIFIELD Associate SANDRA DONAHUE Reader Information SHIRLEY CONNELL
Contributing Editors ALLENE TALMEY, JOAN JULIET BUCK, BEATRICE VON REZZORI, BARBARA KAFKA,
MARGO JEFFERSON, VERA WANG, SUSANNA ZEVI, EDMUND WHITE, MAGGIE PALEY
Consulting Editor DIANA VREELAND Editorial Business Manager WILLIAM P. RAYNER

RICHARD A. SHORTWAY
Publisher

BARBARA McKIBBIN Executive Editor
Merchandising Project Director ELIZABETH GROVES
Editors ALICE BROOKS Southwest BEVERLY PURCELL Services HELENA BRISSENDEN
Store Credits ANNE HAGGERTY Associates DOLLY MORTON, MARY GORMAN
Promotion Director JAYNE INGRAM Associate JO ANN WOLF
Art Director ROBIN SWEET Associate ALAIN COMBE
Promotion Editor LISA KEYS Production DAMIAN CARLINO

Advertising Director DAVID RUBIN Manager NORMAN WATERMAN
Retail Director RICHARD McMAHON Associate Managers CHARLES H. REINHARDT, ROBERT L. GROBERG
Travel Manager MARGARET THALKEN Beauty Manager DIANNE WALLACE
Beauty Marketing Manager MIKE GREENBERGER Health/Fitness Manager ELAINE GAYSTER
Accessories Manager GAIL GOTTLIEB Beverage Manager ROBERT B. ROSE
Retail/Fashion Marketing Manager WENDY TALBOT

Branch Offices New England CHARLES H. REINHARDT, Mgr., Statler Building, Boston MA 02116
Midwest JOHN KELLY, MAUREEN REEVES, Mgrs., 875 No. Michigan Ave., Chicago IL 60611
West Coast JOHN P. DEMOREST, Mgr., 3921 Wilshire Blvd., Los Angeles CA 90010
PATRICIA L. MACKIN, Mgr., 1750 Montgomery St., San Francisco CA 94111
Southeast MILLER & TILLMAN, Reps., 4651 Roswell Rd., N.E., Suite 201-C, Atlanta GA 30342
Florida & Caribbean ROBERT E. YOST, The Gordon Shaw Co., Inc., The Josiah Bellows House, Walpole NH 03608
Europe GARDNER BELLANGER, Adm. Dir., 284 Boulevard Saint-Germain, 75007 Paris

Corporate Marketing Director ECKART L. GÜTHE
Condé Nast Package: Director NEIL J. JACOBS
Corporate Editorial Production Manager LINDA RICE

BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda.

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Ave, New York NY 10017
Chairman S. I. NEWHOUSE, JR. President ROBERT J. LAPHAM Vice President BENJAMIN BOGIN
Vice President HAROLD G. MEYER Vice President-International DANIEL SALEM
Vice President-Business Manager JOHN B. BRUNELLE Vice President-Corporate Resources FRED C. THORMANN
Vice Presidents BERNARD H. LESER, RICHARD A. SHORTWAY
Treasurer ERIC C. ANDERSON Secretary PAMELA M. VAN ZANDT Circulation Director PETER ARMOUR
Editorial Advisor LEO LERMAN

ALEXANDER LIBERMAN
Editorial Director

VAN CLEEF & ARPELS®

World-Famous Jewelers

New York 744 Fifth Avenue 10019 (212) 644-9500
Beverly Hills 300 North Rodeo Drive 90210 (213) 276-1161 Palm Beach 249 Worth Avenue 33480 (305) 655-6767
Paris Monte Carlo Cannes Geneva Tokyo

Designs© We honor major credit cards.

Robinson's
CALIFORNIA

Robinson's Express Style: *Calvin Klein. American style longer proportion wrap dress. Andover stripe linen. Red/white or blue/white. 2-12. $295. In Robinson's Designer Sportswear, 104, Beverly Hills,*

Newport, Santa Monica and Sherman Oaks.
To order, call toll-free 1-800-345-8501. And use **The American Express Card.**

The essence of a timeless style

Lauren . by . Ralph Lauren

The Polo Driving Glass

Polo Ralph Lauren

The Ultimate Sportswatches. His Piaget Polo, square, strong, lapis-dialed, hand-crafted from solid 18 karat gold. Hers:

rounded, smaller, (the dial mother-of-pearl), but equal in water-resistance, stamina, quartz accuracy. And dynamic spirit.

PIAGET

Hand-crafted in Switzerland.
For brochure send $2.00 to Piaget,
Dept. VO, 650 Fifth Ave., N.Y. 10019.

Important news with New Lengths.

A true scientific breakthrough that colors and protects nails in one step with a unique micro-fiber formula that helps them grow longer and stronger. Super-smooth high gloss finish in 18 dramatic shades.

Sally Hansen
New Lengths.

From America's treatment specialists.

SALLY HANSEN

CREATES

Our model is wearing Red Creme. © 1984 Del Laboratories, Inc.

© 1983 TURA, INC.

TURA MODEL 254

ENGRAVED IN GOLD

From our infinitely elegant collection.
Tura. Your most exciting accessory.
Wherever fine eyewear is available.

Tura

MAKE SURE IT'S A TURA
LOOK FOR THE NAME

"SEND FOR FREE COLOR BROCHURE" DEPT. VO TURA BLDG., GREAT NECK, NY 11022

VANDERBILT

by Gloria Vanderbilt

Let it release the splendor of you.

Washington, 1918. A tradition takes shape.

Almost a century ago, a man named Walter Scott Lenox began to realize his ideal of making the finest china in America. It was his dedication to perfection and pride in his craft that attracted the attention of Woodrow Wilson in 1918. President Wilson ordered a Lenox China service of 1,700 pieces for the White House, the first such American made service.

Since that time, Lenox has provided new Official State Services of china for the White House. During the Thirties, President Roosevelt commissioned Lenox to develop a special service. Years later, President Truman called upon Lenox again. And most recently, in 1982, Lenox completed a new service for the White House.

What is most remarkable about these services is not the inherent prestige in gracing the most prominent table in our land, but rather that the very same quality china is available to everyone. Of course, the actual White House patterns are unobtainable. Yet all the care and artistry that go into the Presidential Services go into every single piece of Lenox China.

The current White House China. (1982)

Just as there are many settings to enhance precious gems, so are there many shapes of Lenox China. The particular form chosen by so many administrations is called the Presidential Shape. It is created from the exclusive china formula that Lenox has been making for almost a century. This shape provides the backdrop for the White House designs as well as our famous Autumn pattern, introduced in 1919. (Shown on opposite page.)

The Wilson (1918), Roosevelt (1935), and Truman (1951) China Services.

The "Liberty" pattern on the Presidential Shape. (1984)

Today, Lenox introduces three beautiful new patterns on the Presidential Shape. They are "Patriot," "Monroe," and shown here, "Liberty."

Lenox is proud to be part of our national heritage and continues to offer fine china and hand-blown lead crystal of uncompromising quality.

Lenox is a world apart. Let it be a part of your world.

Lenox China and Crystal

Send for our free color brochure. Lenox, Lawrenceville, N.J. 08648.

© Lenox '84

Sophia is desire.

Sophia is mystery.

Sophia is fantasy.

SOPHIA

BY COTY

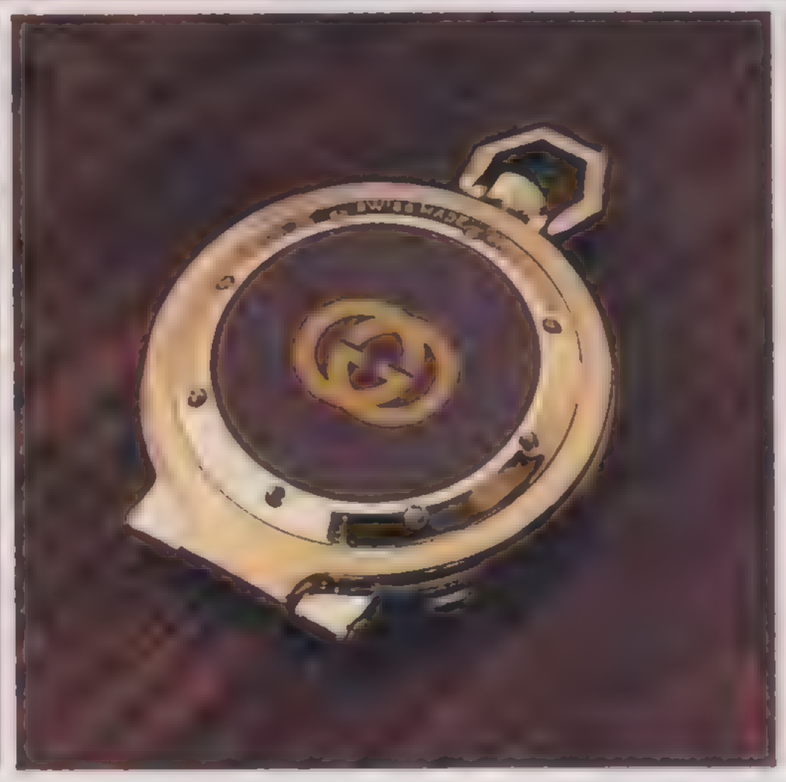
Wear it with a passion.

© 1981 Coty N.Y. Available in Canada

A Time for Gucci. The Gucci World Travel Timepiece.

SHOWN ACTUAL SIZE

CHAIN NOT INCLUDED.



Swiss Quartz Movement
Date & Alarm.
Champagne or Black.
$145 each.

AT ALL GUCCI SHOPS AND FINE STORES WORLDWIDE.

GUCCI®

Summer,1984..."Introducing Body Heat. Summer's swimsuit attitude. Sleek, sultry shapes directed by textured knits and high-voltage color." June Fitzgerald, Fashion Director, Bullock's.
John Caleo for Harbour Sport.
Swimsuit, 54.00
Long Cover-up, 87.00
Town & Travel Beachwear, 384

What a beautiful way to live

Cartier

SINCE 1847

NEW YORK AUSTIN BAL HARBOUR BEVERLY HILLS CHEVY CHASE COSTA MESA DALLAS FORT LAUDERDALE
HONOLULU HOUSTON LAS VEGAS LOS ANGELES PALM BEACH PALM SPRINGS PHILADELPHIA PUERTO RICO

FRESH
EXPRESSIONS
IN LINEN
BY
phillippe
Available at fine department
and specialty stores.

Cartier

The Watch Since 1904

Zadok

Master Jewelers
for Six Generations

1749 Post Oak Blvd. at San Felipe
Houston, Texas 77056
(713) 960-8950

les must de Cartier
Paris

SKIN-CARING.

QUITE POSSIBLY THE PUREST, CLEAREST, MILDEST, MOST

If you knew what we know, what dermatologists know, and what beauty experts know, you would probably never wash your face with anything but Neutrogena.®

Unlike soaps that leave a filmy residue that can clog your pores, irritate your skin, interfere with your makeup...

Unlike cleansing creams and lotions that make your face feel as if something's been left on your skin...

Unlike all of them, Neutrogena is naturally pure and clear. It is the only cleansing bar of its kind. It liquifies instantly and washes off thoroughly. It gives you cleaner skin for clearer, healthier-looking, more beautiful skin.

© 1983 Neutrogena Corp.

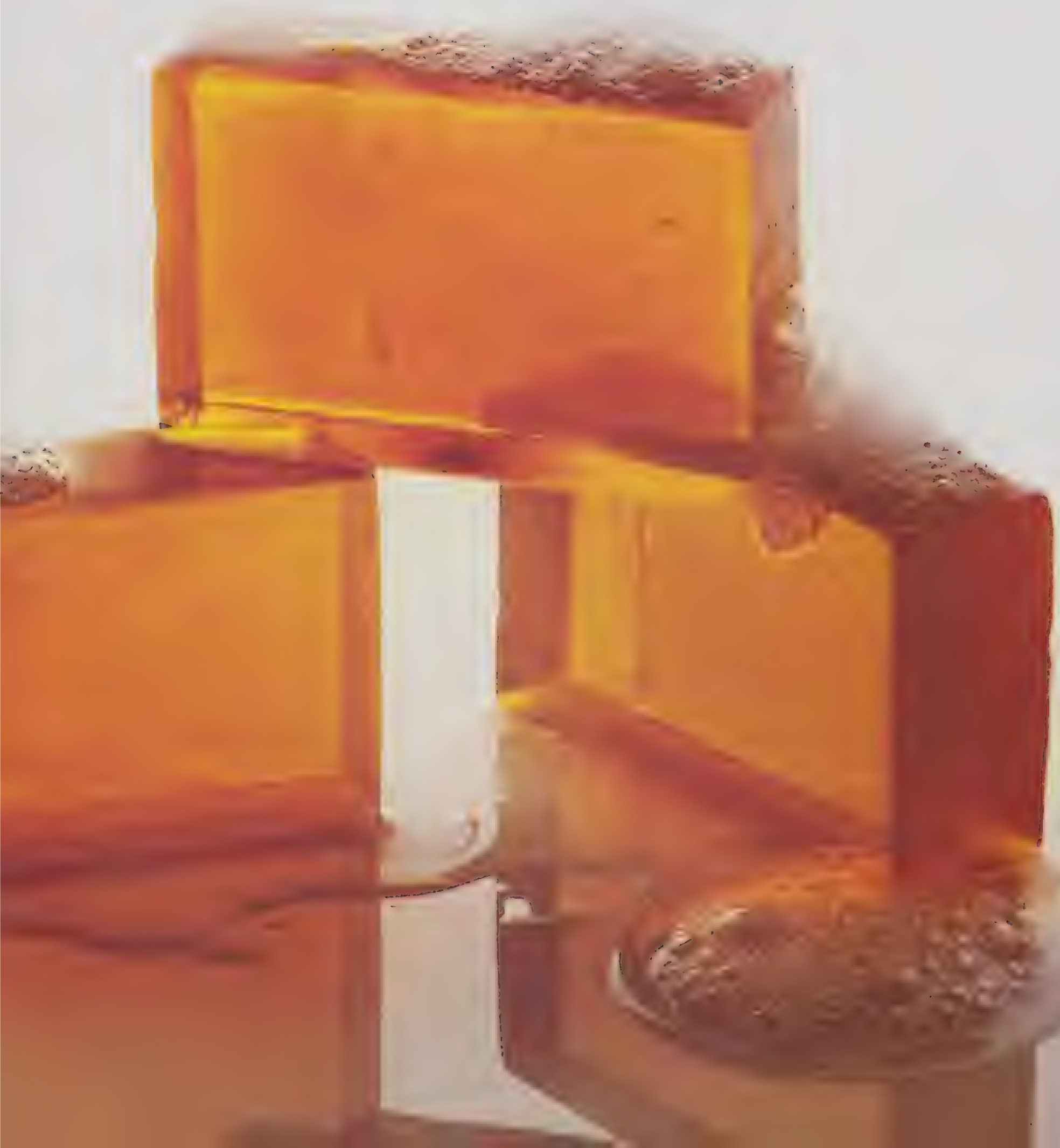
RECOMMENDED CLEANSING BAR IN THE WORLD.

Neutrogena contains nothing that can harm your skin. Only ingredients to help your skin. There are no detergents. No dyes. No hardening agents. No abrasives. No harsh acids or free alkalis. It's hypo-allergenic and clinically tested, so even sensitive skin can feel safe with Neutrogena. Your skin is left clean and cared for. Not stripped and feeling dry and tight, not robbed of needed moisture and oils.

If you care, really care about your skin—how it looks, how it feels—this is the one cleansing bar that makes sense to use.

Neutrogena. The difference is clear, your skin is clear.

NEUTROGENA



SKIN-SMOOTHING.

WALK OUT OF THE SHOWER WITH UP TO 28% SMOOTHER SKIN.

Smoother skin all over your body isn't a claim, not a hope, but a Neutrogena® fact.

Tests have proven that women with normal skin actually had 12-28% smoother skin after using Neutrogena Rainbath® Shower and Bath Gel.

Rainbath is truly a product with a purpose, hard to compare to all of the frilly bath and shower indulgences sold today.

Rainbath functions. Performs. If you have dry or rough skin, you can expect smoother, softer skin every time you use it.

Rainbath also does two functions at once. When used in a shower or bath, Rainbath not only brings your skin to a much higher degree of smoothness, softness, silkiness, but cleans your skin with the famed Neutrogena effectiveness and mildness.

Unlike soaps you may have used, Rainbath isn't drying or skinstripping, leaving virtually no filmy, soapy residue to clog your pores or cause skin irritation.

Neutrogena Rainbath. It's not a bath or shower luxury. It's a skin necessity, if smoother, cleaner, more beautiful skin is what you want to see and feel.

And who doesn't.

NEUTROGENA

© 1983 Neutrogena Corp.

SKIN-SAVING.

PROVEN MOISTURIZING RESULTS WITH NEUTROGENA® PURITY.

The moisturizer you're using to make your skin look healthier could potentially irritate your skin.

That's why we developed Neutrogena Moisture, a moisturizer that is made with pharmaceutically pure ingredients, and is perfectly and purely safe.

Neutrogena's non-greasy formula is free of what many other moisturizers are made of. There is no irritating fragrance, coloring, or mineral oil. It is hypo-allergenic, non-irritating and non-acnegenic.

And Neutrogena Moisture is superbly effective. It has been clinically proven to hold more moisture in your skin longer. Skin becomes more supple. Dry lines are minimized. And, it has an age retardant that protects your skin from premature wrinkling due to the sun's damaging ultraviolet rays.

You'll have skin that is softer, younger looking, more beautiful.

Neutrogena Moisture. Pure pharmaceutical ingredients. Pure moisture. Pure soft.

NEUTROGENA

© 1983 Neutrogena Corp

NEUTROGENA® PURITY.

THE FINEST INGREDIENTS, PROVEN MILDNESS, SUPERB RESULTS.

Liquid Neutrogena®. Specially formulated and dermatologist proven to be gentle enough for even sensitive facial skin. Cleanses without stripping your skin of its natural, protective oils.

Neutrogena® Shampoo. Unusual recommendation: periodically use this shampoo to wash out the residue your regular shampoo builds up each time you use it. Neutrogena has super rinsability. A single wash removes over 90% of the residue and revitalizes your hair.

Neutrogena® Body Oil and Body Lotion. Each soothes and softens your skin. The light textured sesame seed oil helps skin retain moisture (try applying while your skin is still moist from the shower.) The non-greasy lotion immediately relieves dryness.

T/Gel® Therapeutic Shampoo. Dermatologist recommended, relieves itching and flaking due to psoriasis, seborrheic dermatitis and common dandruff. Unlike other therapeutic shampoos, it is pleasant to use.

NEUTROGENA

© 1984 Neutrogena Corp

VAN CLEEF & ARPELS®

World-Famous Jewelers

New York 744 Fifth Avenue 10019 (212) 644-9500
Beverly Hills 300 North Rodeo Drive 90210 (213) 276-1161 Palm Beach 249 Worth Avenue 33480 (305) 655-6767
Paris Monte Carlo Cannes Geneva Tokyo

We honor major credit cards.

Our blusher is
blusher. For one

better than your good reason.

© Merle Norman Cosmetics, Inc. 1983

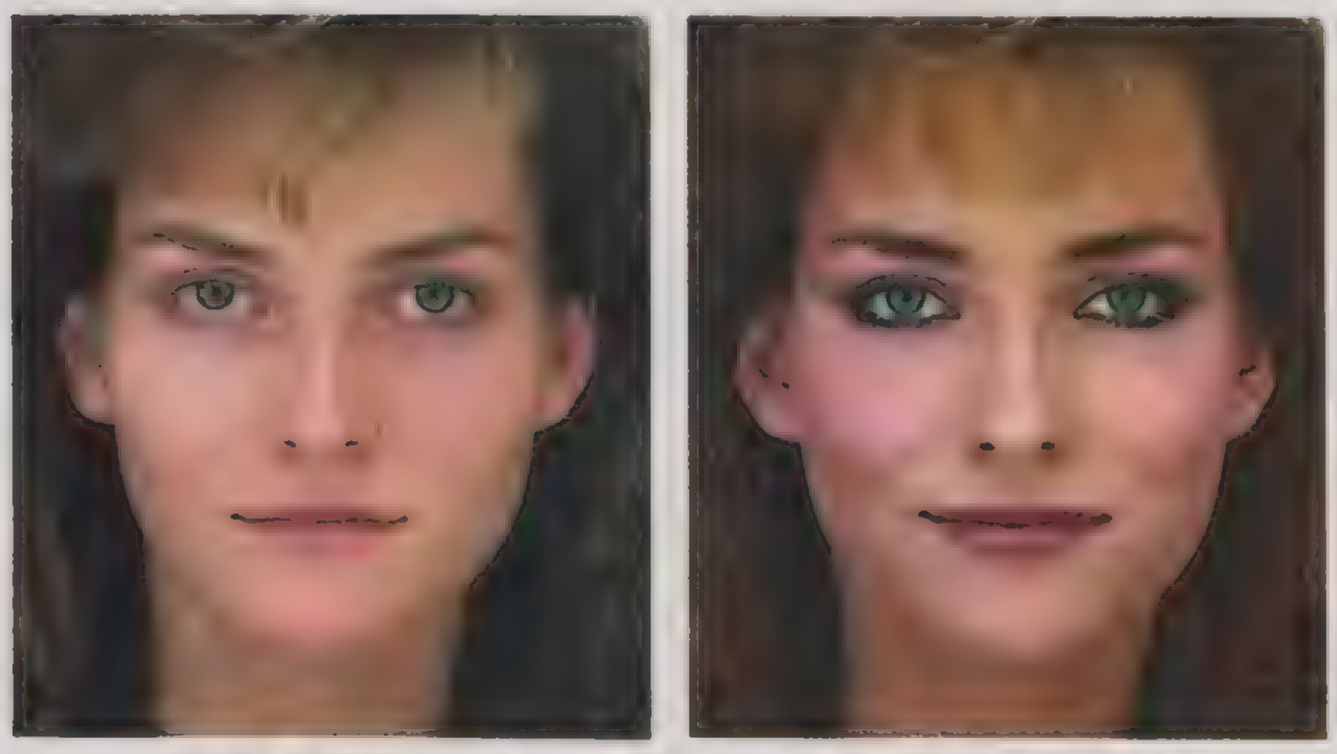
It's not some "oh-so-rare" special ingredient. But something genuinely hard to come by nowadays.

Service.

At a Merle Norman Studio you'll meet face to face with a trained professional Beauty Advisor who can really help you.

Ask to see the selection of 30 beautiful Merle Norman blushers. Your Merle Norman Beauty Advisor is sure to suggest you try before you buy. She'll show you how to use that blusher to accentuate your best features and minimize the not-so-best. She'll teach you to contour and shape and highlight. In fact, at participating Merle Norman Studios you may have a complete makeover free. Just ask.

Blushers and Beauty Advisors and more are at 2500 Merle Norman Studios. So they're very easy to find. And that's another good reason.



MERLE NORMAN®

The Place for the Custom Face®

For the Merle Norman Studio nearest you call (800) 421-2010.
In California call (800) 262-1734. Studios also in Canada.

You can be a Studio Owner. Write: Merle Norman Cosmetics, Inc
(BL034), 9130 Bellanca Ave., Los Angeles, CA 90045

WHAT'S COMING

People are talking about...

ANDRZEJ WAJDA AND THE POLE-EMICS OF LOVE

A Love in Germany, Andrzej Wajda's fascinating, somewhat schizophrenic new film, is classic Wajda: crude and unsatisfying in many of its parts, yet leaving a powerful afterimpression. When he pulls the rope on yet another graphic rendering of an execution, we are left with an astonishingly rich sense of the past, of ritual, tragedy, and divergent wills within a single historical current. Yet there are moments, as in all Wajda films, of perplexing simplemindedness.

Taken from a novel by Rolf Hochhuth and adapted by Wajda and his longtime collaborators Jean-Claude Carrière, Agnieska Holland, and Boleslaw Michalek, the film falls unhappily into two distinct parts that might be subtitled "Love in Germany" and "Hanging in Germany." Hanna Schygulla in her steamiest neo-sex-goddess role to date, plays a German shopkeeper who can't keep her hands off a young Polish prisoner of war (Piotr Lysak). But the whole point of the insanely indiscreet love affair, at least as far as Wajda's interest and energies are engaged, is its culmination in the death of the young Pole at the hands of his Nazi captors. Even more than the guillotining of Danton toward which Wajda's previous film wound its inexorable way, this execution becomes the *raison d'être* of a movie that is less interested in the repercussions of love than in the politics of murder and only gains momentum when the tragedy is firmly in view.

In the "probe" style of recent Wajda movies, a middle-aged man, whose part in the drama of 1941 doesn't become clear until the end, returns to the idyllic village of Brombach to flush out what he can of the past's secrets.

To the unlikely lyricism of a Michel Legrand score, Schygulla and the devotedly beautiful Lysak pursue their runaway passion. And runaway is no idle metaphor. Never one to let a scene develop subtly when a bit of underlining will do, Wajda has Schygulla panting, heaving, and licking her lips in a virtual parody of the overheated siren. The mystery is not why the SS troops finally arrest the young man, but how they can remain so long in ignorance of an affair that is being flung in their faces. The dirty work of informing devolves upon the nattering female population—among whom the most shocking member is the once-angelic Marie-Christine Barrault, appearing as a slatternly virago eager to acquire Schygulla's profitable shop.

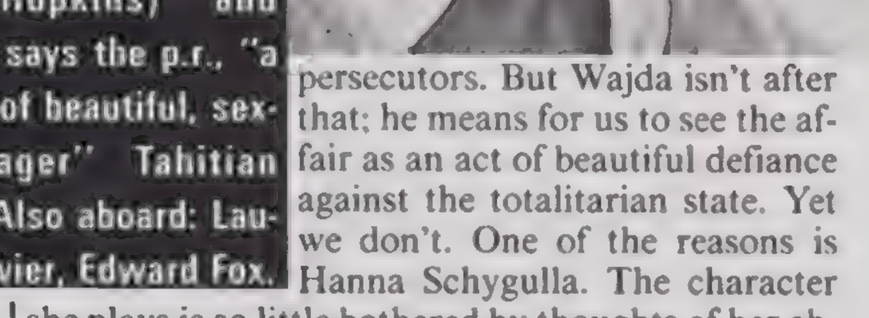
Between the devil's nest of harpies and the deep blue sea of Nazi officialdom, we are surely meant to love the two lovers. A more subtle point could be made: that lovers, in the exclusivity of their obsession, are less "human" than even the vilest of their persecutors. But Wajda isn't after that; he means for us to see the affair as an act of beautiful defiance against the totalitarian state. Yet we don't. One of the reasons is Hanna Schygulla. The character she plays is so little bothered by thoughts of her absent husband, so irritatingly smug in her sexual fulfillment, and so flagrantly reckless with her lover's life that we lose all sympathy.

But another reason is Wajda, the politically oriented director who obviously can't wait to get into the heads and inner offices of the Nazi officials. He's fascinated—and consequently so are we—with technical details: measuring and analyzing the prisoner's Aryan characteristics to gauge his candidacy for "Germanization"; or the practice of enlisting, for the price of three cigarettes, another Polish prisoner to perform the actual execution. He's interested, too, in the doubts and hesitations that afflict even the most monstrous of Nazis, in a way he never is with the problems of his women.

Wajda has certainly never been known as a "woman's director." Unlike Stendhal, an artist who was fascinated by politics, but only as the end result of the more powerful intrigues of eros, Wajda is more interested in the men's-club aspect of decision-making. Here his women are either immoral or amoral, while it is left to the men, Nazi and otherwise, to draw the fine lines between virtue and vice and the various shades of compromise in between.

Out of an understandable if misplaced sympathy for Wajda's Polish background and affiliation with Solidarity, reviewers have been inclined to overlook his flaws: the cartoonish sense of character, the chronic overemphasis. But what is amazing is how, given such glaring weaknesses, he nevertheless makes such powerful films. *A Love in Germany* is one of them—puzzling, annoying, memorable.

—MOLLY HASKELL



This trip, it's Mel Gibson leading the mutiny on *The Bounty* as the clear-eyed Mr. Christian who rallies his crew—against the poisonous Captain Bligh (Anthony Hopkins) and towards, says the p.r., "a paradise of beautiful, sexually eager" Tahitian women. Also aboard: Laurence Olivier, Edward Fox.

Lysak and Schygulla defy the State —with gusto

MOVIES MOVIES MOV

Waterford®

Put a heart
in her hands.
The Waterford
Crystal Heart.
Born in fire,
it echoes a
distant enchantment.
Hypnotically,
it conjures up
memories,
ignites romance,
wins forgiveness,
confirms affection.
What will
the lady say
when she sees
the dancing lights
of the Waterford
Crystal Heart?
"This is one heart
I can't live without."
Give a heart
to win a heart.

Take My Heart.

Calvin Klein

FRAGRANCE FOR MEN

Calvin Klein

FRAGRANCE FOR WOMEN

PLAYERS GO PLACES

Low Tar Players.

Regular and Menthol
Kings and 100's

Kings: 12 mg "tar," 1.0 mg nicotine—100's: 14 mg "tar," 1.1 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1984

PEOPLE ARE TALKING ABOUT...

IT'S A NATURAL:

SLUGGER REDFORD AND BARRY (DINER) LEVINSON PLOT STRATEGY FOR THEIR LATEST

When the first film you direct turns out to be an American classic—*Diner*—what can you possibly do for an encore? If you're lucky—and veteran screen and TV writer Barry Levinson is more than lucky—you hook up with Robert Redford for *The Natural*, based on Bernard Malamud's 1952 novel. It was Redford—a *Diner* fan—who suggested the Malamud material to Levinson; the project got the go-ahead as soon as Redford agreed to star. (It's his first film in five years.) As a thirty-six-year-old rookie pro-baseball player who in 1939 rallies his team from the basement to the championship, Redford was able to show off what Levinson calls "a different kind of romanticism" from his other roles. Redford also revealed his athletic prowess: during rehearsals, by most accounts, he slammed a few pitches into the upper right field deck of Buffalo's War Memorial Stadium.

Like *Diner*, *The Natural* is outfitted with a highly gifted acting ensemble, but, this time around, the roster is stellar. Besides Redford, there's Robert Duvall, Glenn Close (interviewed on page 110), and a supporting cast including Wilford Brimley, and Richard Farnsworth—the sort of actors who can do more with a chaw of tobacco than most actors can do with a Shakespearean soliloquy. *"The Natural"* Levinson says, "is not just a baseball film. It's about something far greater. Fathers, and sons, heroes and villains, good and evil, romanticism—but romanticism without the gooeyness. It's a fable, in the best sense of the word."

Of course, there's probably nothing more difficult in the movies than bringing off a successful "fable"—there's a diaphanous dividing line between the magical and the moronic. Levinson is aware of the difficulties. "I didn't want something fluffy," he says. "On the other hand, it's not a hard-edged reality—we're not saying this is the way things were in 1939. I'm aiming for that little lane in between. Take anger. There are many ways to play anger in a movie. It can be really ugly and hard, as in a Scorsese film. It can be comedic. In a fable, the anger is there, and you understand it, but it doesn't become dark."

What most enthralls Levinson about film is its mysterious suggestiveness. "When you make a movie, you know what you need to get," he says. "But what you *hope* to get are those little extra moments. What I find so fascinating is that, in the end, film always seems to be about subtext."

—PETER RAINER

SYLVIA PLACHY

Angelina Molina

Molina the mystery

It is impossible not to be drawn to Spanish actress Angela Molina, to follow her with your eyes as she moves across the screen. At twenty-eight she already exudes stately mystery: the lips fall full into place, the eyes are faraway sad and occasionally fill with tears "like Omar Sharif's or my father's," she says. Her subtlety is a provocative contrast to the sometimes blatant symbolism of Spanish films.

In person, she retains this nobility and preoccupied otherworldness—she sings to herself in English as she lists out the window—yet it is mixed with intimacy. She has a tattoo of the moon, stars and sea on one foot. "What's that?" I asked. "I can't tell you with my husband here, I'll tell you later. Sometimes I think it is strange that I will die with it."

Molina is probably best known in the States for her role in Buñuel's *That Obscure Object of Desire*, though she has been in over thirty-five films in the past twelve years and claims, "I have been famous since I was born. My father was the most famous singer in Spain in the 'fifties." Recently, she has gained recognition here for *The Eyes, the Mouth*, directed by the Italian Marco Bellocchio, and *Demons in the Garden*, directed by Spanish Manuel Gutiérrez Aragón.

"After I read Aragón's script, I knew he had written one of the parts for me." In fact, both parts seem tailored to Molina's strengths. Both characters are rebellious though evasive, independent, moody. Both demand an emotional sophistication. Molina says, "I feel I am young, very young, yet I have an old consciousness with a lot of love, curiosity, and will."

—D.B.C.

On a Martinique sugar plantation in the 1930s live a little boy and his grandmother. While the old woman chops cane in the fields, José plays with the other shanty children, sneaks rum, and battles for the scholarship that is passage to the world outside his island. At night, by the firelight, he listens to his ancient friend Medouze tell of slaves captured from an African paradise, and the early flickerings of a black consciousness.

Winner of France's César for best first film, *Sugar Cane Alley* is the debut of twenty-eight-year-old Martinique-born Euzhan Palcy as a director and screenwriter. *Sugar Cane's* surprise is its joy: Palcy has explored the poverty and racism in her country's past without ever breaking the enchantment of her storytelling, the formidable grip of her characters.—M. A.

"Look, I do what needs to be done," she says. "Like throw a bus across the Atlantic." But then that's just the kind of girl she is—Supergirl. She'll spring to the screen this summer, played by newcomer Helen Slater, who spent four months beefing up her body for the flying. Peter O'Toole is her friend Zaltar, Faye Dunaway, the covetous arch-witch Selena. "Supergirl doesn't just *punch* people," says Slater gravely. "She uses her power only when she *has* to. And she's totally innocent of earthly ways." (Read virgin.) Besides, she's too busy melting the polar ice cap "to make Antartica habitable for the world's exploding population." In the guise of mousy Linda Lee, Supergirl falls for a landscape gardener, no less—and a flame of Dunaway's Selena. We still have to endure the requisite catfight, but this time, it's not only over The Man, but the Ultimate Power Source. About time, no?—D. M.

GUESS

GEORGES MARCIANO

MACY'S
NEW YORK

GUESS?

GEORGES MARCIANO

NEW YORK
BEVERLY HILLS
SANTA MONICA PLACE

"The beautiful art of creating a compatible relationship."

Symbiose

If you want a very feminine, yet highly dynamic perfume – Symbiose.

If you love a floral pattern of lily-of-the-valley, jasmine and more, but you want your perfume tenacious and lasting – Symbiose.

If a French secret appeals to you more than an American password – Symbiose.

If you know the ways to really enjoy a beautiful relationship, you deserve a perfume with the same spirit. That's Symbiose.

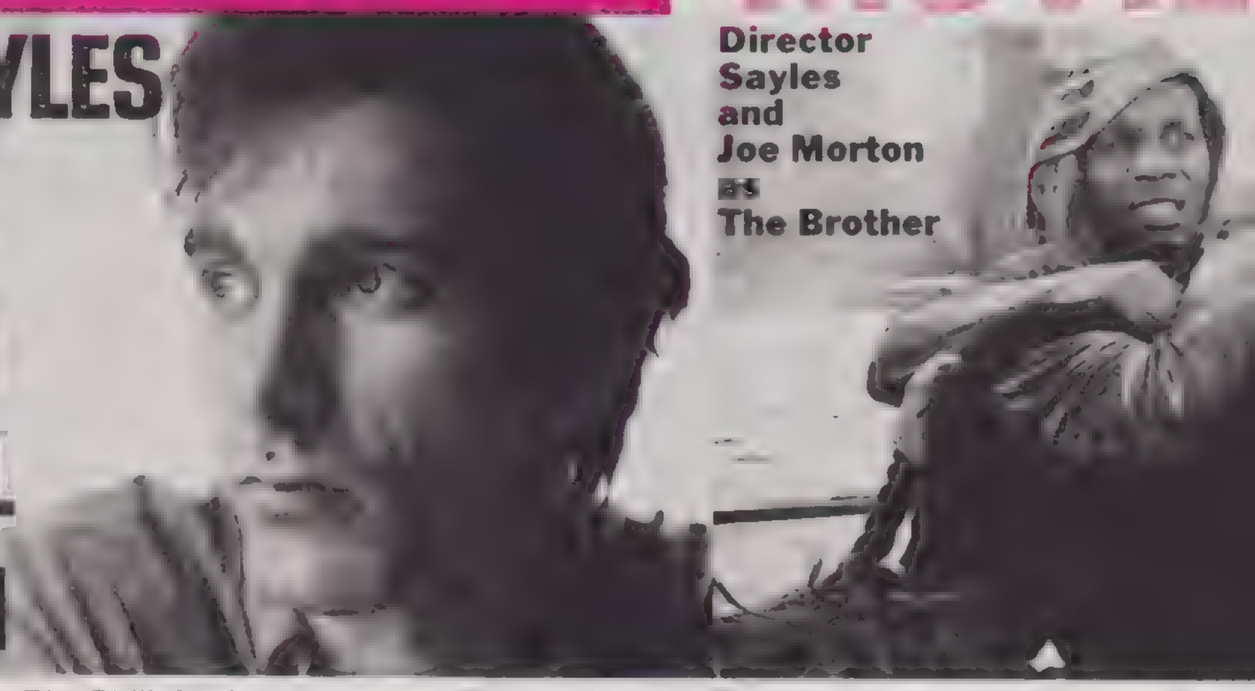
Stendhal
PARIS
Superior skincare with a French accent

BLOOMINGDALE'S

PEOPLE ARE TALKING ABOUT...

MOVIE

JOHN SAYLES AND THE BROTHER WHO FELL TO EARTH



Director Sayles and Joe Morton as The Brother

If the characters in *The Big Chill*, for instance, had gone to a movie that weekend, chances are they would have seen a John Sayles picture. With his first two films, *The Return of the Secaucus Seven* and *Lianna*, one a comedy of manners for the radically chic, the other a lesbian's coming-of-age-and-out-of-the-closet story, Sayles carved out a very distinct audience: "The John Sayles art-house crowd"—it's as much a catchword as it is a cult.

So what are his self-aware, painfully hip devotees going to make of *The Brother from Another Planet*, a comedy about an illegal black alien from outer space who finds himself marooned in Harlem?

"Well, it should appeal to our usual audience and the black audience. And I hope the great, uh, Middle out there," says Sayles matter-of-factly, smacking between hasty bites of a disreputable-looking take-out chicken (he's editing *The Brother*, and apparently the film's tiny budget doesn't cover caterers).

Broad appeal or not, this is one strange brew of a movie. Imagine an E.T. who looks like a bagman and has to deal with problems a whole lot tougher than whether or not he'll break Henry Thomas' heart. The mute brother gets entangled in the welfare system, busts up a dope ring, and lands a job using his alien powers to rehab video games. Some space invader.

The film was shot on location, with a half-black crew and mostly black cast (Sayles himself plays a klutzy white bounty hunter, also from another planet, perhaps Vaudevillia). Harlem residents, unlike the inhabitants of lower Manhattan who find filmmaking on the street about as intriguing as Greek coffee shops on the corner, looked upon the Sayles crew with fascination and sympathy. "We were shooting one scene in an alley when a woman yelled down from a window and asked us what we were doing," relates Sayles. "We explained we were shooting a scene that involved some junkies. She said we'd chosen the right place."

Will it work? As of this writing, *The Brother from Another Planet* remains to be seen. Sayles says he hopes it will debut this month in Cannes, which seems a sad choice (spiritually, not economically); for with all its disparate elements, this melting pot of genres ought to be one of the most flamboyantly American pictures in years.

—BRUCE HANDY

Photo by SYLVIA PLACHY

Hungarian Confidential

Klaus Maria Brandauer as Colonel Redl

Behind the celluloid curtain

Up to now, the only Hungarian names associated with world cinema have belonged to emigrés: mogul Alexander Korda, directors George Cukor and Michael Curtiz, cinematographers Vilmos Zsigmond and Laszlo Kovacs, and a couple of sisters named Gabor; but in Hungary today, with increasing latitude for self-expression, a nationally subsidized studio system providing quality craftsmen at a fraction of Hollywood prices, and warm encouragement to bring in hard currency via co-productions with the West, serious Hungarian artists need no longer leave home.

The point was best illustrated last year when director István Szabo's *Mephisto* won the Oscar for Best Foreign *(Continued on page 82)*

MOVIES M

CORUM®

An Investment in Time

The $2½ American gold piece on an uniquely-designed 18K bracelet. Electronic quartz. Water-resistant. Ultra-petite.

Crafted completely by-hand in Switzerland. For brochure, send $2.00 to Corum, Dept. VO, 650 Fifth Avenue, New York, New York 10019.

Twice a day.

Photographed for Clinique by Irving Penn. ©1974 Clinique Laboratories, Inc.

Twice a day.

Clinique is the skin care system
women believe in
because it works.
Clinique's dermatologists
worked it out this way.
3 products, 3 steps, 3 minutes,
each morning and night.
Clean with Clinique's great soap.
Clear away with a clarifier
for your skin type.
Replenish with moisturizer.
That's it. That's all.
For skin that just gets
better and better looking.
Every day of your life.
All Clinique products are
allergy tested and fragrance free.

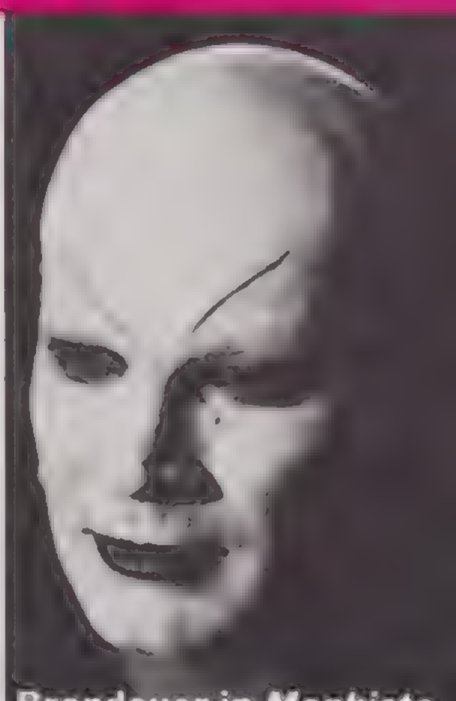
Zen philosophy teaches
that for a man to be a true master of
himself, he must have no attach-
ments. Not to power, not to money,
not to possessions.

Some attachments will be
harder to give up than others.

© 1983 The Wilkes Group Inc., N.Y., N.Y. 10022

Available at Neiman-Marcus and other fine stores.

PEOPLE ARE TALKING ABOUT...



Brandauer in *Mephisto*

(Continued) Film. A thinly disguised portrait of the actor whom Hitler chose to control German theater, *Mephisto* brought international attention to its star, Austrian-born Klaus Maria Brandauer. This spring, both director and star are reunited in Budapest to film *Colonel Redl,* one of the year's most provocative films.

"Redl [an officer in the court of Emperor Franz-Josef] sold secrets to the Russians, though we don't know why," says Brandauer. Further mystery surrounds the colonel's off-duty orientation. "He was a homosexual, maybe; a bisexual, probably. Anyway," Brandauer adds, "I play a love scene." One object of Redl's affection is the intellectually erotic Gudrun Landgrebe, the star of *A Woman in Flames* and one of Europe's top draws.

Not that Hungary lacks for its own sirens. Mariann Erdos, the star of *Light Physical Injuries,* comes complete with a background to equal her movie's plot (wherein her husband returns from jail to find that she's taken a new lover). Ms. Erdos came to national attention in a television documentary on teenage reformatories. She was in for stealing, but her looks proved so arresting on TV that upon her release fans began badgering her in the street. Her fame became such that director György Szomjas cast her as the lead in *Injuries,* which is not to say that Miss Erdos has comfortably settled on an acting career; Hungarian officials fear she may yet go back to stealing.

This year's Hungarian Oscar nominee was *Job's Revolt,* which again deals with Europe during World War II, focusing on an elderly Jewish couple who adopt an orphaned Christian boy and raise him in their faith. When the Nazis inevitably storm the town, only the boy is spared the trip to the death camp.

But while suffering at the hands of Hitler may not seem a surprising subject for a Hungarian film, suffering at the hands of Russians may. Yet as long as anti-Soviet sentiments remain strictly anti-Stalin, the trend towards films on this subject should continue. There is Márta Mészáros' *Diary* in which the teenage heroine (Zsuzsa Czinkóczi) returns to her grandparents in Hungary, having lived in the U.S.S.R. where both her parents died after suffering through the father's mock trial. *Oh, Bloody Life* by Péter Bacsó (whose film *The Witness* was an artistic success in New York in 1981) takes its title from a song lyric sung on a tractor. Its star, Dorottya Udvaros (a dead ringer for the young Shirley MacLaine), plays a Hungarian operetta star who is arrested and sent to a work camp as a political undesirable. Her crime: she was once married to a count.

There is an upbeat end to the tale. Miss Udvaros' character survives Stalin.

So, eventually, did Hungary.

—STEPHEN M. SILVERMAN

MOVIES M

Photo: Skrebneski A D.: David Bradescu

Suede & Chamois Swimwear

Atlanta 266-2722 Chicago 280-9292 Houston 629-5880, 961-5961 Las Vegas 731-0630 Los Angeles 652-3224 New York 772-0707

San Francisco 441-3208, 391-6169 Spring Summer Catalog. Send $2 to North Beach Leather. P.O. Box 99682 Dept 46, San Francisco, CA 94109

NORTH BEACH LEATHER

THIS IS FOR WOMEN WHO

ENJOY DRESSING DOWN AS MUCH AS DRESSING UP.

It's for women who feel as comfortable in an old pair of jeans, a polo shirt, and a crew neck, as they do in a linen skirt and a silk blouse.

It's for women who appreciate the statement made by a pair of khaki walking shorts and a button-down oxford as much as they do a tailored suit.

And it's for women who can make a simple T-shirt and draw string pants look as interesting as anything else.

You see, it's for women like these that we make Timberland® handsewns.

What will attract you at first is the softness and suppleness of the leathers. And how the genuine handsewn moccasin construction makes them comfortable instantly.

But what you won't discover instantly, but over time, is how Timberlands, like your favorite jeans and shorts, look and feel even better the longer you have them.

The ultimate result is something interesting.

Shoes you don't just wear with the most comfortable parts of your wardrobe but during the most relaxing parts of your life.

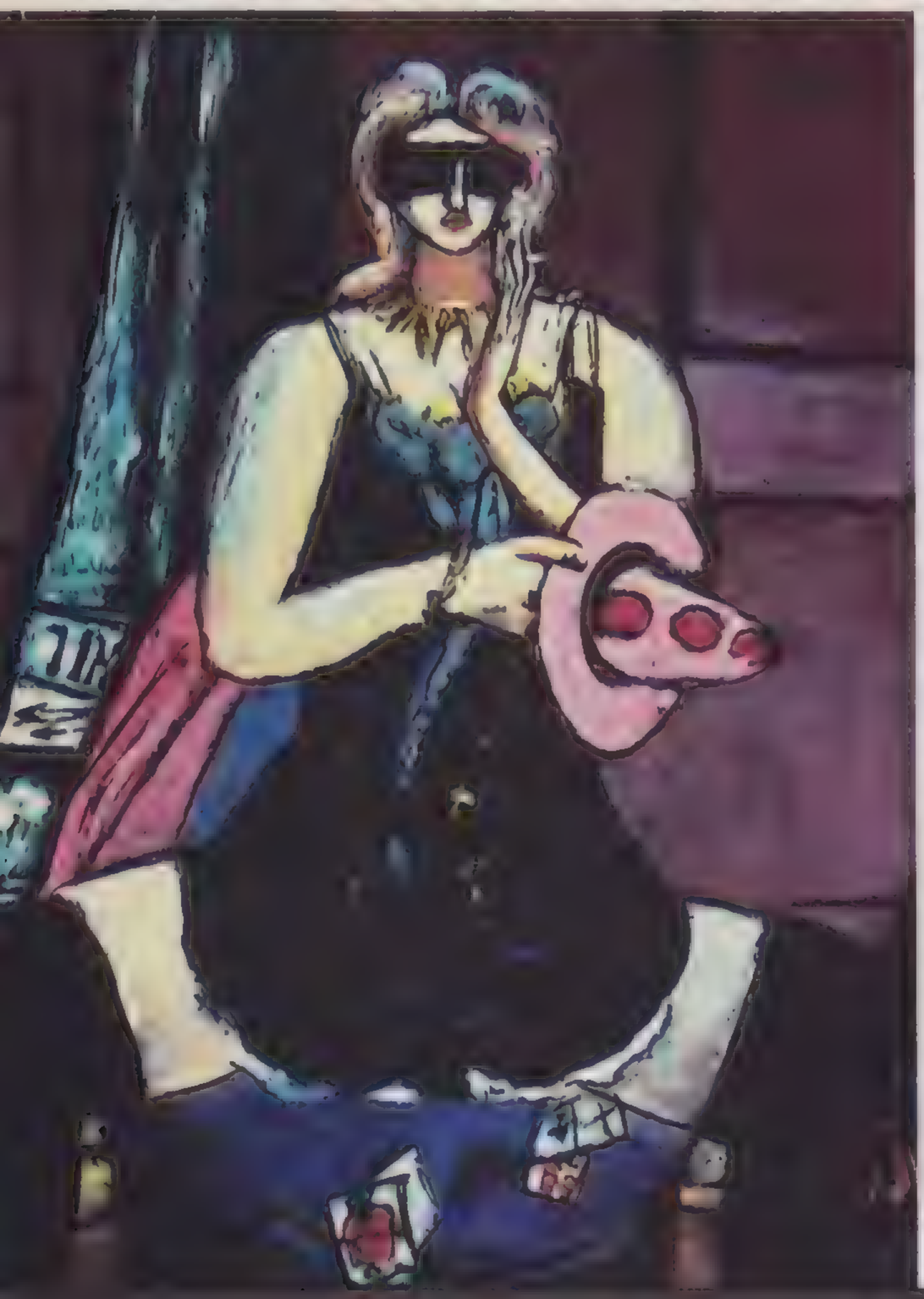
Timberland®

The Timberland Company, P.O. Box 7005, Portsmouth, New Hampshire 03801

®Registered trademarks of The Timberland Company

Available at: Hahn's Shoes, Nordstrom (Seattle), Bergdorf Goodman.

BECKMANN'S CABARET



The arresting images of Max Beckmann– a brooding "Columbine," *left*, and "Self-Portrait in Blue Jacket," *right*; both 1950

Max Beckmann Retrospective; National-galerie, Berlin; May 18—July 29.

Crowned heads, masked faces, bound and mutilated limbs—they're all part of the garish, cryptic dramas that preoccupied Max Beckmann (1884-1950), a German painter whose pictures sometimes suggest a chaotic combination of cabaret, masquerade, and S & M ritual.

Even as a youth, Beckmann was a brilliant draftsman with a pronounced flair for graphic, expressionist distortions. A stint in the German army medical corps during World War I sharpened his dour perception of human society. Although he was capable of painting relatively cheerful portraits, still lifes, and cityscapes throughout his career, his vision of the world became darker by the decade.

He excelled at inventing chilling visionary images, such as "The Dream" of 1921. Among the several figures in this canvas, including a blind organ-grinder, a cripple on crutches, and a young girl with a puppet, none is more unsettling than the man in prisoner's uniform who is bound to a ladder, a fish wedged under one arm. Beckmann's interpreters see the fish and ladder as references, respectively, to Christianity and the Crucifixion.

Beckmann continually simplified his brusque, confrontational style. He outlined his figures in bold black lines that function as contour and shadow. His deep colors rival medieval stained glass.

By the end of the 'twenties, Beckmann was an international success, spending his winters in Paris, shipping his paintings to New York for gallery shows. After the Nazis came to power in 1933, he lost his teaching job. In 1937 his work was included in the notorious show of "Entartete Kunst"—degenerate art, organized by the Nazi government in Munich. The day after the show opened, Beckmann left for Amsterdam, where he stayed for ten difficult but productive years. He spent his final three years (1947-1950) in the United States.

Beckmann was never willing to elucidate his baffling iconography, and much of his symbolism remains indecipherable. He no doubt intended his images to be allusive, goading viewers to ponder the human condition and humankind's seemingly boundless capacity for vanity, folly, and cruelty.

In September, the show travels to The Saint Louis Art Museum, which coorganized the retrospective; in December it makes its final stop in Los Angeles.

THE SAINT LOUIS ART MUSEUM, REQUEST OF MORTON D. MAY

FRENCH COOL ON THE LINE

THE NIMBLE GALLIC TOUCH, NOW IN A SURVEY OF MASTER DRAWINGS. PRUD'HON'S SENSUOUS "INNOCENCE," *LEFT*, A NEO-CLASSICAL CHALK DRAWING ON BLUE PAPER

French Drawings, 1550-1825; Pierpont Morgan Library, New York City; May 9—July 31.

Nothing invigorates an art lover quite as much as a show of Old Master drawings, where, in distilled form, an artist's vitality, freshness, and character are, so to speak, on the line. A connoisseur's delight, this nontraveling show of about one hundred twenty-five works, drawn principally from the Morgan's superb holdings, surveys nearly three centuries of French draftsmanship, from sixteenth-century Mannerism through early nineteenth-century Romanticism. The treasures are plentiful, including three works each by Watteau, Fragonard, and Ingres; four Poussins; five Bouchers; and six Claude Lorrains. In addition, there are excellent examples by Bellange, Callot, and Vigée-Lebrun.

French artists traditionally traveled to Italy to study their craft and to copy the works of the great Renaissance masters. Many found they could make a good living in Italy, and two of France's greatest seventeenth-century artists, Poussin and Claude Lorrain, spent virtually their entire careers there. Both the French and the Italian artists specialized in virtually identical subjects—mythology, religion, history, landscape. What, then, distinguishes French drawing from Italian drawing of this same period?

The difference is pronounced yet as subtle as the distinction between *brio* and *vitesse*. Just as the French language does not dwell on vowels, skipping from consonant to consonant, French draftsmen display a tendency for nervous, restlessly flickering, elliptical strokes, more suggestive than explicit; while the Italians possess a more fluid, *legato* line that also tends to be more sculptural.

Among the gems: Boucher's beguiling chalk study of plump-cheeked, confectionary cherubs; Watteau's delicate double portrait of a demure, obviously well-bred young girl; and Prud'hon's highly finished, immaculate chalk drawing of a standing nude woman that brings the traditional figure study to cool, pure, neoclassical perfection. —DAVID BOURDON

MORGAN LIBRARY GIFT OF MR AND MRS

100 . NEUTRAL SPIRITS DISTILLED FROM GRAIN. 80 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, N.J. © 1984 GORDON'S DRY GIN CO. LTD.

"I could go for something Gordon's"

The possibilities are endless

Ruffles a fragrance to love and be loved in

first at Marshall Field's

WHAT WOMEN NEED TO WIN

Campaign Fund board member Elizabeth Stevens

Money—or rather, the lack of it—is the most stubborn obstacle standing between women and political office. Their campaigns are still, alas, seen as long shots; and they usually don't have the time-tested connections with open wallets that male candidates do—in the 1982 Congressional elections, women received only 7 percent of the $35 million distributed by political action committees. Since 1974, the Women's Campaign Fund has been working to narrow the difference between men's and women's political finances. A primary source of cash for women candidates, the WCF has helped over one hundred fifty women across the country to win their elections. Only candidates who support the ERA and reproductive choice can receive WCF funds.

Because so much attention has been paid to the gender gap, 1984 is something of a make-or-break year for women in politics: will they be able to deliver the votes they've promised? The amount of money women can muster is a big part of the answer. One favorite way to raise funds is to entertain, and the WCF is no exception. In Washington DC, New York City, and for the first time, Los Angeles, WCF throws an annual constellation of intimate, glittering power-parties, where guests discuss issues with the influential and the famous.

The WCF fund-raising evening has a simple, crowd-pleasing formula: first, a massive cocktail party for everyone; then, people scatter to small dinners of sixteen to forty guests all over town. Partygoers decide with whom they want to eat when they receive their invitations. On May 1, guests who chose to go to the Georgetown house of Elizabeth and George Stevens—she is an interior designer and WCF board member and he heads the American Film Institute—will be joining Marietta Tree, Vernon Jordan, Congresswomen Geraldine Ferraro and Lynn Martin. The Los Angeles parties are on May 23; in New York, dinner is served September 20. —MARION ASNES

Politics is basically a male refuge, but women candidates in a few states—Rhode Island and Oregon

are two—consistently run and win. According to Todd Nichols, administrative assistant to Representative Claudine Schneider, the Republican queenpin of women's politics in Rhode Island, the Democratic party's virtually closed-door policy toward women contributed to Republican women's success there: "The Republican party had been down-and-out. Democrats outnumber us fourteen to one, so the Republicans had to *look* for candidates. Women filled the vacuum."

Some of those "Republican" women, like Representative Schneider and Lila M. Sapinsley (the state senate minority leader who's announced for lieutenant governor), were once Democrats. And for the most part, they support the ERA, choice, the freeze, and social spending—all the while denying rumors of conflict between them and the national party.

Of the eight spots open on state and federal Rhode Island slates in 1984, five of the Republican candidates are women: other than Schneider, running for re-election, and Sapinsley, Barbara Leonard plays sacrificial lamb in her long-shot challenge of Senator Claiborne Pell; Susan Farmer goes for re-election as Secretary of State; and Arlene Violet, a nun forced to resign her order over her political involvement, plans a second-time candidacy for attorney general.

Whatever Rhode Island brings to mind—the America's Cup, past-their-profit mill towns, Brown's lacrosse team—it's a long way from Oregon. But Oregonians are also used to strong women candidates—with a bipartisan difference. "About twelve years ago," Pam Brown, president of the Oregon Women's Political Caucus, suggests, "women from both parties took the campaign skills they had gained while working for male candidates and became active in legislative races themselves. They were a novelty at first, but gender is no longer an issue. Besides, Oregon has a strong history of support for women's issues. One hundred percent of our Senate and fifty-four of our sixty representatives voted for ratification of ERA."

This year about a half-dozen women will figure in prominent races in Oregon, but the one with national consequence is Margie Hendriksen's gutsy challenge of Senator Mark Hatfield. Will his pro-peace stance—and his experience—satisfy Oregon voters? Or will his anti-choice position send them scurrying for another candidate, a woman? —SUSAN BOLOTIN

POLITICS POLITICS

Adding Style to Your Life

When you, too, are ready for a timepiece of indisputable elegance your choice will be obvious. Baume & Mercier.

This 14K Gold bracelet watch is a superb example of Baume & Mercier's exacting standards of jewelry craftsmanship and quartz technology. Diamond-encrusted case linked to four strands of finely woven gold. For women of obvious distinction.

For color brochures, please send $1.50 to Baume & Mercier, Dept. V6, 555 Fifth Avenue, New York, NY 10017 or 9465 Wilshire Blvd., Beverly Hills, CA 90212

BAUME & MERCIER
GENEVE

Did she have a face lift?

Or is she using Formula 405?

Scientific. Substantive. Significantly effective. **Formula 405** penetrates deep to form a barrier against loss of the body's natural moisture. It actually plumps out those fine dry lines that come with aging. No skin care product can remove deep wrinkles, eliminate skin sag or reduce pore size. But **Formula 405** goes a long way to making your skin look so much younger.

3 MAGICAL MOISTURIZERS
Enriched Face Cream is the formula for drier skins and outdoor activity. Light Textured Moisturizer is a new silky version that penetrates instantly. Moisturizing Lotion is the all purpose protection for normal and combinations skins.

Formula 405 is a scientifically-proven preparation, developed and patented* by a skin research biochemist. Dermatologists have been recommending **Formula 405** to their patients for over 20 years.

Lorna Adams, president
Doak Pharmacal Co., Inc.

Now you can find Formula 405 beauty products at leading drug and department stores.

For further information call
Toll-Free 1-800-645-3191
In NY State, (516) 333-7222

Scientifically Formulated
formula 405™
your skin will love it.

Doak Pharmacal Co., Inc.
700 Shames Drive, Westbury, NY 11590
In Canada: Trans-Canada Dermapeutics Ltd.

PEOPLE ARE TALKING ABOUT

25 YEARS: THAT'S FANTASTICK!

***The Fantasticks'*, original cast, 1960**

The moon is cardboard and hangs on a pole stage left. The curtain is a sheet on a clothesline strung across the small patch of stage. The main players: a girl, a boy, their fathers, a philosopher/con man named El Gallo, and The Wall, a man with a granite face who stands on a chair and sprinkles shreds of colored paper when rain—or moonlight—is required.

In short, theater pared to its pure, fragrant kernel. In short, *The Fantasticks*. Now in its twenty-fifth year Off-Broadway, this incorrigibly wistful little play is the world's longest-running musical. It has spawned seven thousand productions in this country, three hundred more abroad. Few people see it just once. One man, I am told, brings each new lover and uses her reaction as a litmus test for the relationship.

The plot: ardent boy and poetry-ridden girl fall into a heady affair marked by the grand gesture and unbounded narcissism that only young love can sustain. And the requisite disapproval of both fathers (who, of course, have engineered the whole thing). Harvey Schmidt's and Tom Jones' songs range from the woozily romantic to satire as prickly as a pine needle and include the classic "Try To Remember."

The Fantasticks opened in 1960, that final stay of airy innocence before the rest of that turbulent decade wised us up, before *Hair*, before *Oh, Calcutta!* I recently went back, worried that the dizzying fifteen years since I last saw the show would have bleached it of its straightforward pleasures. But what I found was a cool, sprightly perennial that persists because it still manages to be wiser than we think we are. The shadow side of the play—its dark, crisp wit, father Lore Noto's sly asides—still serve to make its whimsy all the more endearing. And its score is consistently richer and more tuneful than anything I've heard on Broadway. The only jarring note is "It Depends on What You Pay" in which El Gallo tries to sell the fathers on The Girl's mock-abduction and leeringly terms it a "rape": "You can get the rape emphatic, you can get the rape polite, you can get the rape with Indians, a truly charming sight."* Not funny.

My companion that night was seeing the play for the first time. "Not a surprise in it," he said. He's right. Maybe that's what the rest of us find so comforting. —DEBORAH MASON

*Copyright © 1960 by Tom Jones and Harvey Schmidt. ALL RIGHTS RESERVED. Published by Chappell and Co., Inc. Used by permission.

ROBERT BENTON

Deutsche treats

Lights up: "*A woman, alone in her boarding-house room, straightens up. She makes some coffee, taking a long time because she's unaccustomed to the stove. . . . When she finishes she sits, fighting to keep her composure. She sips her coffee, crying quietly. Pause.*" End of scene—one of twenty-six that comprise *Mensch Meier*, a play by Franz Xaver Kroetz.

Kroetz is a Bavarian who at fifteen was studying to become a tax agent like his father when he failed in school and then began to write plays about unschooled people—factory workers, shopkeepers. Now, at thirty-seven, Kroetz is Germany's most successful contemporary playwright, and has two productions Off-Broadway this season, *Mensch Meier* and *Through the Leaves*.

Kroetz's blue-collar characters are untalkative; habits, gestures, or tantrums are often the only evidence of their buried wishes and secret indecencies. They sit in furious, five-minute silences; they carry on fantastic interviews with themselves. When Kroetz stages his own plays, he allows no unnatural stage effect to break his spell. It is as though a video camera had been left running in the living room.

Kroetz's plays are funny, but the humor is packed with unhappiness, and that's their wallop. His characters long to escape their jobs, their family roles, their skins. Earlier plays ended in anarchy or catastrophe; in recent works there is a way out, and women and children head for it first—leaving the family, getting a job, surviving alone.

On the path Kroetz has chosen, he certainly had direction from Chekhov, and from Brecht, and from a long tradition of small-town Volkstheater; but like his characters he has ended up very much alone—in a theater without theatricality. —STEPHEN PASCAL

© 1984 CHANEL INC. CHANEL N°5

CHANEL N°5

INTRODUCING THE NEW DELUXE SPRAYS. SUPERBLY SLEEK.

BVLGARI

HOTEL PIERRE · 2 EAST 61st STREET · NEW YORK CITY
TEL. (212) 486 00 86

ROMA · GENÈVE · MONTE CARLO · PARIS

PEOPLE ARE TALKING ABOUT...

ZAPPA GOES LONG-HAIR

Frank Zappa's "serious" music: it's beyond outrageous, it's legitimate

STEVE SCHAPIRO/GAMMA-LIAISON

Anyone who names a daughter Moon Unit you know is a little touched; whether by genius or weirdness is still a fair gamble. Ever since 1965, when his Mothers of Invention broke onto the rock music scene with *Freak Out*, Frank Zappa has outraged, dazzled, horrified, and entertained with his crude audacity, his droll humor, and the overall bizarreness of his musical presentations. This month in San Francisco he's doing it again, this time within the ever-expansive confines of High Culture. He's been writing his own orchestral music, and people who know say it's beyond outrageous. It's "legitimate."

First there's a guest stint at the Speaking of Music series at the Palace of Fine Arts. Then there's the American premiere, by the Chamber Symphony of San Francisco, of his jazzy composition for strings, brass, pianos, and percussion called "Dupree's Paradise," after the L.A. nightclub. The extravaganza happens across the bay on June 15—and again on the 16th—when the Berkeley Symphony, under the baton of New Music proponent Kent Nagano, performs an all-Zappa concert; 110 musicians will join forces with huge, dancing puppets to unleash a wildly energetic orgy of Zappa sounds and visions.

On the evening's program: "Bob in Dacron," a narrative tone poem about a middle-aged guy getting ready to go out to a singles bar; "Pedro's Dowry," an all-orchestral number; "Mo 'n Herb's Vacation," a complex, highly textured symphonic work about the elaborate fantasy lives of what Zappa calls "two Hassidic gentlemen"; and the mysterious "Sinister Footwear," about a fellow named Jake who invents and manufactures the ugliest shoes in the world. The London Symphony recorded several of these works last year under Nagano's direction, but "Sinister Footwear" has never been heard anywhere.

Nagano asked to see Zappa's scores when he got wind of them at Pierre Boulez's institute for experimental music at the Pompidou Center in Paris. Nagano jumped at their challenge: "The music is extraordinarily difficult. Pitches are played at every extreme, from absolute lowest to excruciatingly high—produced cold, too, without lead-up. The rhythmic language is not usual. Musicians call what Zappa uses 'irrational rhythms.' They don't break down easily into groups of two or three beats. Any faking, any error in a performance is immediately recognizable."

The seeds of Zappa's second blossoming career have been there from the beginning: his technical brilliance, his flair for showmanship, his surreal, theatrical sensibility. "We're talking about a new form of entertainment," he says. "Along the order of grand opera staging but minus the torture of the soprano." Roll over, Wagner.

—SUZANNE MANTELL

A Little Night Music

BRUCE HANDY

Heinrich August Marschner is not a name that will be instantly familiar to the average opera-lover. But if his name and his opera titles aren't familiar, his musical style will be: put on the new Fonit Cetra album of his opera *Der Vampyr* and you will think you're hearing Weber with a strong admixture of early Wagner. There are the same post-Beethovenian symphonic textures, the same kinds of characters, and, more specifically, the same kind of diabolical carryings-on that take place in Weber's most famous score, *Der Freischütz*.

Der Vampyr is about vampires, and Marschner really laid on the campy terror; this is the *Texas Chainsaw Massacre* of its day. Its "day" was in 1828, however, so what may have been genuinely titillating then sounds innocently folkish now. To hear *Der Vampyr* today is like having a missing page of operatic history restored. And it is a pretty effective piece all by itself.

Fonit Cetra is an Italian firm that has taken advantage of the more liberal copyright laws prevailing in Italy to release a whole line of intriguing live operatic performances. This *Vampyr* comes from Roman radio and television in 1980, and Günter Neuhold directs a good-to-competent international cast headed by Sigmund Nimsgern as the accursed title figure and Carol Farley as the woman in his life.

—DAVID SARGENT

CAMP BEVERLY HILLS

MADE IN CALIFORNIA

Send $1.00 for our Spring & Summer Catalog
CAMP BEVERLY HILLS
Dept. VO 54, 9615 Brighton Way
Beverly Hills, CA 90210

100% cotton dress $75

Send $2.00 for your mail order catalog.

Name

Address

City/State/Zip

Month due V

5TH AVENUE MATERNITY

518 UNION SEATTLE WA 98101 206/343-9470

MUSIC MUSIC MUSIC

nice

to

go

to

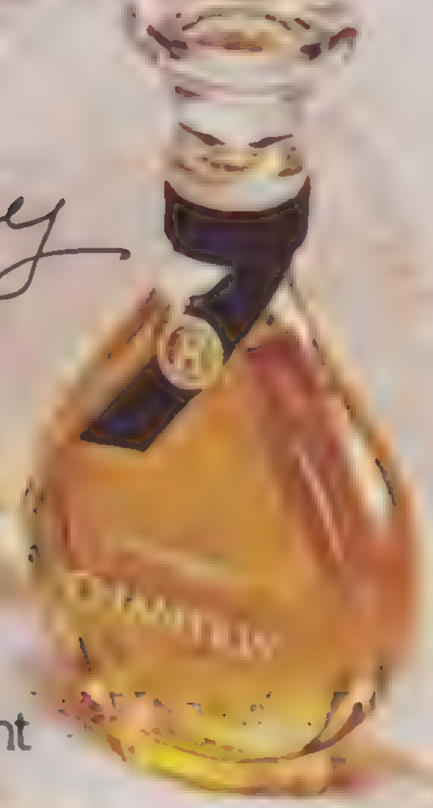
Dean Powell

FRAGRANCE: YOUR PERSONAL REFLECTION ... a very special event that's sure to excite and delight your senses... at these stores in May. Watch local advertising for the participating store branch nearest you. Be sure to drop by to explore many of the fine fragrances listed below...*and* receive your exclusively-designed-by-VOGUE red-lacquered box and fragrance booklet. They're a free gift-with-purchase when you buy one of the fragrances listed...but hurry, *quantities are limited!*
(Potpourri not included.)

B. FORMAN Rochester, NY
BALLIET'S Oklahoma City, OK
BLOOMINGDALE'S New York, NY
BULLOCK'S Costa Mesa, CA
D.H. HOLMES New Orleans, LA
DE JONG'S Evansville, IN
FAMOUS-BARR St. Louis, MO
FILENE'S Boston, MA
FROST BROS. San Antonio, TX
HIGBEE'S Cleveland, OH
HUDSON'S Ann Arbor, MI
I. MAGNIN San Francisco, CA
IVEY'S CAROLINAS Charlotte, NC
JORDAN MARSH–FLORIDA Miami, FL
KAUFMANN'S Pittsburgh, PA
L.L. BERGER Buffalo, NY
LIBERTY HOUSE Honolulu, HI
MAAS BROTHERS Tampa, FL
MARSHALL FIELD'S Chicago, IL
MAY D & F Denver, CO
NAN DUSKIN Philadelphia, PA
PARISIAN Birmingham, AL
RICH'S Gwinnett Place, GA
SAKOWITZ Houston, TX
SHILLITO RIKES Cincinnati, OH
SWANSONS/HALLS Kansas City, MO
THE WHITE HOUSE Beaumont, TX
WOODWARD & LOTHROP Washington, DC
ZCMI Salt Lake City, UT

ALBERT NIPON by Albert Nipon Fragrances
ANAÏS ANAÏS by Cacharel
CALANDRE by Paco Rabanne
CALVIN KLEIN Signature Fragrance
CHANEL NO. 5
CHANTILLY by Houbigant, Inc.
DIORESSENCE by Christian Dior Parfums
82 by Fashion Two Twenty, Inc.
FIRST de Van Cleef & Arpels
IVOIRE de Balmain
JEAN-LOUIS SCHERRER by Uniperf, Inc.
JONTUE by Revlon
JOY de Jean Patou
K de KRIZIA by Parfums Pantene
KÉORA by Parfums Jean Couturier
L'AIR DU TEMPS by Nina Ricci
LAUREN by Ralph Lauren
MA GRIFFE by Parfums Carven
MAGIE NOIRE by Parfums Lancôme
NOCTURNES by Parfums Caron
OPIUM by Yves Saint Laurent Parfums
PALOMA PICASSO
PARFUMS NIKI de SAINT PHALLE
RAFFINÉE by Parfums Houbigant • Paris Ltd.
RUFFLES by Oscar de la Renta
SHALIMAR by Guerlain
SILENCES by Parfums Jacomo • Paris
SOPHIA by Coty
SYMBIOSE by Stendhal • Paris
TATIANA by Diane Von Furstenburg
VANDERBILT by Gloria Vanderbilt
WHISPER OF MUSK by Jōvan

I feel very Chantilly today



Houbigant

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

& HEDGES

Deluxe Ultra Lights

The Deluxe 100.

Regular and Menthol.

PEOPLE ARE TALKING ABOUT...

MUSIC M

TURNING THE BEAT INSIDE OUT

Afrika Bambaataa: renegade of funk, studio sophisticate

When "rap" records first started appearing in the mid-'seventies, along with break dancing and subway graffiti as art, they seemed a fascinating but evanescent phenomenon; but by now, rap and the longer-lasting energies of funk, with its soulful, bass-heavy instrumental dance riffs, have emerged as a genuine subgenre of popular music. And not just a subgenre but the apparent harbinger of an increasing involvement of Americans of all kinds, and blacks in particular, in Third World rhythms. The old pop song, a simply melodic imitation of nineteenth-century classical models, is being slowly dissolved by these extended-form statements, part chant, part drum session, and part electronic-music tour de force.

Rap and modern-day funk first emerged as street manifestations in our Eastern inner cities, the Bronx especially. Now an LP has come along that provides an overview of that scene and, just as crucially, of its camaraderie and internal moral code. That is *Wild Style*, on the Animal/Gem label, which is in turn a sound track to a film of the same name that is playing in selected major cities around the country.

What makes *Wild Style* so refreshing is the very amateurism of its performers, and the insight the disk provides into the world of those who have only just emerged from the great urban mass of people and, for the most part, will disappear right back into those masses; but that is hardly to say that they lack talent. To the contrary, they overflow with it.

Much of the record is based on instrumental tracks recorded by a group of musicians led by Chris Stein, the guitarist and mastermind of the group Blondie (which had a rap hit of its own just a few years ago). The tracks are then distorted and extended by the DJ's of rap-funk, men who take the disks and play tricks with them in a manner derived from similar practices in Jamaican reggae, using the most basic yet effective of tricks (e.g., causing the rhythm to stutter and repeat by manually manipulating the record on the turntable).

PART CHANT, PART ELECTRONIC WIZARDRY, RAP-FUNK IS THE GREAT POP HOPE

If *Wild Style* celebrates amateur energy, Afrika Bambaataa & Soulsonic Force represent a translation of that energy into the highest levels of studio sophistication. Bambaataa—whatever happened to simple, easy-to-spell American names like Kareem Abdul-Jabbar, anyhow?—and his crew were responsible for two of the biggest recent dance-funk hits, "Planet Rock" and "Looking for the Perfect Beat." Their new "Renegades of Funk" seems a nice follow-up, a little less self-consciously tricky in its electronic wizardry but compensating with an even greater coherence and bite in the rapping. Like most such music in this style, "Renegades of Funk" comes as a twelve-inch single, on the Tommy Boy label, with the number itself, a stripped-down "chant" version and a purely instrumental cut. All three are exciting in their different yet related ways, and the disk as a whole is highly recommended—as is *Wild Style*, in its rougher, cruder way.

—DAVID SARGENT

MUSIC MUSIC

TV TV T

BALANCHINE IN THE NEW WORLD

If George Balanchine had made only the few startlingly neo-classical ballets he made for Diaghilev's Ballets Russes in the 1920s, he would still count as one of the century's great choreographers; but Balanchine did something more vital to ballet's very existence—he came to America in 1933 when he was only thirty and recreated ballet here, founding what is now the New York City Ballet, creating scores of new works, and causing several brilliant generations of American dancers to appear almost out of thin air. It is Balanchine's American enterprise that is the focus of *Dance in America's* two-part special May 28 and June 4

This epic documentary captures the shock of excitement those first American audiences must have felt when they saw their brash young countrymen integrating themselves into a sophisticated, Old World art. One segment shows Balanchine's first American *Apollo*, the wondrously athletic, unmannered Lew Christensen. Balanchine himself appears on camera—as Drosselmeyer in *The Nutcracker*, and in a hotel room drinking vodka with his long-time collaborator, Igor Stravinsky.

The program introduces Balanchine's own mischievous, mock-primitive voice whenever possible and has assembled countless pieces of film that together serve to invoke the brilliance, the urgency, the sheer immensity of this man's nostalgic, futuristic universe. —ELIZABETH KENDALL

© 1982 Clinique Laboratories, Inc.

De-Aging Expert.

When skin begins to show its age, that means it's slowing down.

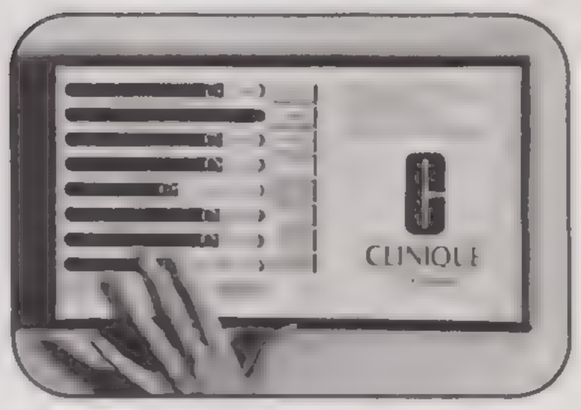
New skin layers—formed rapidly in younger skin—now take longer to surface. So the top layers stay on too long. Look dull. Old.

Dermatologists know one sure way to help reverse the look of aging is gentle manual exfoliation. Unique for this job: 7th-Day Scrub Cream from Clinique—used, not on young skin's weekly plan, but every day.

7th-Day Scrub Cream wakes up skin. Speeds off tired old top layers—encouraging skin to renew itself at a faster, younger rate. Smooths texture. Takes the edge off tiny wrinkles. Leaves a glow.

Find it—plus a free skin analysis with the Clinique Computer—wherever Clinique is sold.

7th-Day Scrub Cream gives skin a younger look. It's dependable. It's delightful. It's de-aging.



CLINIQUE

Allergy Tested
100% Fragrance Free

HAMMER: LIFE IS A HOT DATE

If the CBS series *Mickey Spillane's Mike Hammer* were a girl, and Mike Hammer met her at a party, he'd head for the door muttering something about falsies. Not that there aren't any buxom women on the show—astounding cleavage adorns secretaries, bartenders, and terrorists; but *Mike Hammer* is so glossy and smooth that the scenes shot on the streets of New York somehow look like sets. The same Checker cab, shiny and yellow, pulls itself across the foreground of every exterior shot. Even the big green bags of garbage look posed, the Brooklyn Bridge like a clever special effect.

Meanwhile, the tough private eye chats with colorful New York "characters" who all call him "Hammuh." Hammuh is played by Stacy Keach in battered fedora and trench coat, a cigarette dangling from his lips. Odd to see him threading his way through 1983 Volvos—instead of looking hard-boiled, he looks like he's on his way to some campy, boring costume party, or like an escaped member of the Politburo. To explain his 'forties costume, the writers have women hissing lines like "You have a style I haven't seen in a long time" into Mike's ear. The street-wise regular-guy-of-the-people has been turned into a mildly silly eccentric, like Miss Marple or Lord Peter Wimsey.

But the girls seem to go for it. "Can I help you? *Please*?" coos a receptionist. They don't even seem to mind Mike's little moustache, an inverted "V" that looks like the things guys wore in the 'fifties instead of a black tie; they just keep coming at him, baring their big white teeth and big white breasts. "If the Knicks had moves like *this*," Mike smirks back, "they'd be in first place." Or, in a voice-over accompanied by wailing saxophones: "She was my favorite flavor—blond. It was lust at first sight."

Stacy Keach as Mike Hammer

Occasionally some "humor" breaks through all the urban props and accents: "Who shines yuh suit, Hammuh?" snarls one duded-up colleague; "Will the detective who left his .45 in the men's room please claim it at the front desk?" says a bland, crackling voice over the P.A. at a private-eye convention; and when Mike asks a diamond dealer how much the stolen gem was worth, the guy blabbers frantically, "A million three—and that's *my* price, Mike—*wholesale*!"

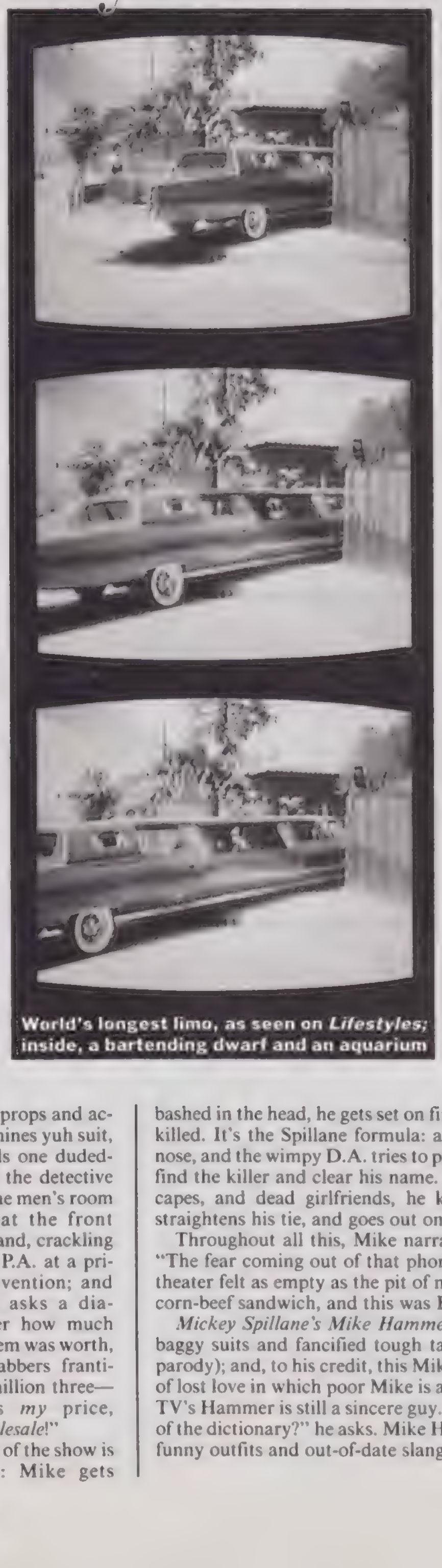
But most of the show is in earnest: Mike gets bashed in the head, he gets set on fire, he gets the girls, he gets the girls killed. It's the Spillane formula: a murder takes place under Mike's nose, and the wimpy D.A. tries to pin it on him. Mike puts on his hat to find the killer and clear his name. After numerous fights, narrow escapes, and dead girlfriends, he kills the murderer in self-defense, straightens his tie, and goes out on a hot date.

Throughout all this, Mike narrates in that purple Spillane patois: "The fear coming out of that phone burned a hole in my ear"; "The theater felt as empty as the pit of my stomach"; "I felt like Tuesday's corn-beef sandwich, and this was Friday."

Mickey Spillane's Mike Hammer is somewhat uneasy with all the baggy suits and fancified tough talk (the show often verges on self-parody); and, to his credit, this Mike never sinks into the dark hysteria of lost love in which poor Mike is always wallowing in the novels. But TV's Hammer is still a sincere guy. "Somebody rip the word 'care' out of the dictionary?" he asks. Mike Hammer is okay, says the show—his funny outfits and out-of-date slang are just, you know, quirks.

—CATHLEEN SCHINE

Voyeurism in the fast lane



World's longest limo, as seen on *Lifestyles;* inside, a bartending dwarf and an aquarium

In case you ever wondered, *Lifestyles of the Rich and Famous* is a place where "Fortune is the final frontier." It's also a syndicated weekly show in which an Englishman named Robin Leach and a disembodied voice named David Perry interview minor celebrities, mostly from television, and discover that in spite of all their money, the rich and famous are just folks. Morgan Fairchild clips roses and talks to her sheep; Michael Landon regrets that his kids won't have to struggle because hardship builds character, but, hey, what can you do; Robert Wagner has "great quality time" with *his* kids; Jill St. John likes to watch things grow.

Having reassured us with all this simplicity and caring, *Lifestyles* makes sure to titillate with things like a forty-seven-foot stretch limo with fully stocked aquarium. A promise to look at the "22-karat core of success," means interviewing Lady Di's hatmaker or the man who made George Harrison's musical toilet, nevermind Di and George themselves. Sometimes, those who service the great are enough.

Throughout, Leach and Perry speak in the semi-hysterical tones of game-show announcers revealing the grand prize: "And that's not all!!! Because, *there*, behind *that* door, is *Barbara* Cartland, who works *every single day* and has . . . TWELVE BATHROOMS!" The sincerity and integrity of those who have made it is treated exactly the same as what they've made, and there it all is for us to gawk at. —C.S.

REYNOLDS WOLFE

EBEL

The Architects of Time

Stainless steel and 18 Kt. gold with diamonds. Versatile, thin, elegant. Water resistant. Extremely accurate, very Swiss.
Five year international warranty. Intelligently priced at $2350 and $2600.

Cellini
Fine Jewelry

Hotel Waldorf Astoria
New York, N.Y. 10022 • Tel. (212) 751-9824

GUCCI

A Certain Style
A Tradition of Quality

ANTRON/LYCRA

Oscar de la Renta SWIMWEAR BY WAVELENGTHS

NEIMAN-MARCUS • SAKS FIFTH AVENUE • BLOOMINGDALE'S • MARSHALL FIELD'S • J.W. ROBINSON'S

STENDHAL•PARIS PRESENTS THE NEWEST PHILOSOPHY IN SKIN CARE.

Weather can turn a healthy skin into a sensitive skin.

BIO-PROGRAM can turn it back.

Weather is the culprit behind most cases of sensitivity. And, in truth, it's the hostile climate, more than time, that prematurely ages skin.

Now Stendhal offers skin optimal security as it provides care that increases a skin's fitness so it's better prepared to combat the ravages of sun or cold. Bio-Program helps sensitive skin develop a new outer weather tolerance and inner moisture balance. Now anywhere you live, you can expect a soft, moist, resilient skin ready to defend itself against its surrounding climate.

Stendhal
PARIS

Superior skin care
with a French accent.

THE JORDACHE LOOK™
© 1984 Jordache Enterprises, Inc.
JORDACHE

© 1984 Almay Inc

Almay Mascara. More Than Beautiful Eyes.

When you trust your eyes to Almay, you get more than long, dark, thick lashes, more than dramatic, exciting eyes. You're getting mascara that cares for your eyes.

Mascara that's gentle enough even for sensitive skin. Think about it. Shouldn't anything that comes this close to your eyes be Almay-pure, hypo-allergenic and 100% fragrance free?

ALMAY®
HYPO-ALLERGENIC

BECAUSE EVERY WOMAN CAN HAVE SENSITIVE SKIN.

BEAUTY NOW

energized!

A shift to lighter-textured, paler-toned makeup…skin care aimed at total-body pleasure

THE LIGHTWEIGHTS A refreshing trend now that summer is approaching: the new emphasis on "lighter" cosmetics, not just in terms of color, but in foundations that provide coverage but still allow skin to "breathe," in lip colors with the staying power of lipstick, the lighter "glide" of a gloss. Look, too, for lighter fragrances incorporated into skin care (like new Charles of the Ritz Perfumed Body Treatment Cream) and for lightweight skin "treatments"-cum-sunscreens (Prescriptives' new Advanced Sun Protection).

Fresh Color Tip When your skin needs more than moisturizer, less than foundation: Blend gel rouge into water-based moisture lotion; apply; "set" with a mineral-water spritz . . .

COVER LOOK

reshness, vitality, a certain ease in clothing, in the way you wear your hair—that's what the coming of summer, and the photo of Brooke Shields by Richard Avedon above and on our cover, is all about. Where the energy begins: with more movement, with a shift to a lighter style of eating, more time spent outdoors. And with smart skin and hair protection of sunscreens plus a hat. There's change, too, to sheerer makeup, here from Alexandra de Markoff: C.I. Moisture Enriched Makeup, Plumwood and Mauve Pastel Frost eyes from the Moonflowers Eye Colour Quartet, Sunglow lips glazed with Opal Lights, and Burnished Pink cheeks. T-shirt, Ralph Lauren; hat, Ralph Lauren for Hat Attack. Makeup, François Nars; hair by Suga of Suga Salon, NYC. Details, stores, last pages.

Bare-Skin Focus: the Back . . .

The focus, too, of new salon treatments combining the pleasure of massage with the skin-cleansing/moisturizing benefits of "facials" for the back—a skin area increasingly bared at this time of year and difficult for a woman to "get at" herself. At Ingrid Millet, Henri Bendel, NYC, treatments include skin-softening steam, de-tensing massage, and—if needed—the use of a super-gentle "vacuum" to remove isolated surface blackheads (such machines should *never* be used on sensitive or acne-prone skin). Also offering top-notch skin care aimed at the back: Anushka and Trish McEvoy, both in NYC.

Photographs above BETH BAPTISTE

***NEW SKIN-CARE OUTPOSTS* . . . While department-store beauty counters have long offered advice on the *purchase* of products, women today want more information, on how—and when—best to use particular creams, on changing skin-care needs during travel or exercise. Two names long known for the expertise behind their skin-care lines, now bringing more and more of their research to consumers in the form of in-store seminars and mini-clinics: the Lancôme Institutes and—one of the first to bring "serious" skin care out of the salon into the store—Erno Laszlo.**

Getting Older . . . and Better!

After forty, just about every woman begins noticing subtle changes in her skin's tone and texture. Oil glands become less active, surface dryness, fine lines more apparent. Often, all that's needed is a shift to gentler cleansers—those formulated to help skin retain, rather than to strip away, natural oils—and the use of a richer, more "restorative" moisturizer (one that doubles as an eye/throat cream: Boni Skin Renewal lotion). Also key: a re-emphasis on *daily* sun protection, especially now that dermatologists are discovering that, given time "under cover," the skin may be able to repair a good deal of previous sun damage! A new book aimed at modern women's concerns: *Beauty Begins at 40* by Barbara Coffey (Holt, Rinehart and Winston).

Photo: Brad

for Queen Anne's Lace

Mothers Day robe in 100% cotton pink oxford stripe

Available at: • **MACYS**–California • **BLOOMINGDALES**–New York, Bergen County, White Flint • **NORDSTROM**–Washington, Oregon, California, San Diego • **LORD AND TAYLOR**–New York And All Branches • **SAKS FIFTH AVENUE**–New York, Dallas, New Orleans, San Francisco, Beverly Hills • **I. MAGNIN**–California, Washington, Arizona, Oregon, Illinois • **MARSHALL FIELDS**–Chicago, Texas • **MACY'S**–New York • **BONWIT TELLER**–New York, Chicago, Beverly Hills • **BULLOCKS**–California • **PARISIAN**–Mobile, Birmingham • **THE DENVER**–Colorado • **JACOBSON**–Florida • **DAVISON'S**–Atlanta • **THE HIGBEE CO.**–Cleveland • **GATTLES**–Indianapolis, Cincinnati, Petoskey • **BUFFUMS**–California

San Francisco Mercantile Company, Inc., 1019 Market St., San Francisco, CA 94103, 415-861-6700.

THE ERNO LASZLO INSTITUTE

Women don't just use Laszlo. They convert to it.

You can recognize a Laszlo woman by two things: her skin and her zeal. Her skin is excellent and her zeal is for the skincare system that made it that way. Indeed her enthusiasm is so infectious we get most of our clients by word of mouth.

Why do women have such unshakeable loyalty to Laszlo? A good place to start is with Dr. Laszlo himself.

"Was Dr. Laszlo a real person or a great advertising idea?"

Dr. Erno Laszlo was a real person. Too real, said some who came in for a sharp reprimand from this imperious figure with the genius for skin. As a young doctor in Hungary, Laszlo insisted that soap and water was the most effective way to clean the face and developed the 30 rinses that became his hallmark. Decades ahead of others in the field, he also recognized the vital role of moisture, created products that blocked damaging ultraviolet rays and developed skincare specifically for adolescents.

Soon, his reputation made and his following devout, Dr. Laszlo opened The Erno Laszlo Institute in New York.

"Honestly, isn't all skincare more or less the same?"

There *are* similarities among products. But there

are differences among women. Laszlo makes exceptionally fine products—time has proven that. But the uniqueness of Laszlo lies in this: you can't just stop at the counter and buy those products. Because too many women are using skincare that's perfect for someone else's skin. So guidance and supervision are at the heart of the Laszlo approach.

"How does Laszlo help me find the right skincare for me?"

First by asking some personal questions: Do you fly frequently? Are you taking medication?

These questions and many others make up our Dermatological Review. Like a doctor's record, we keep your individual record on file to track the progress of your skin.

Once your skin's been analyzed, the Laszlo Specialist will prescribe the ritual indicated by the behavior of your skin. And before you leave, she'll schedule a follow-up appointment to check how it responds.

At that time, she may revise the way you use your skincare products. And at any time, if necessary, she'll consult with the Institute directly.

As the seasons change and birthdays pass, we'll also contact you to make sure your ritual is still appropriate.

"Is Laszlo expensive?"

Yes. But it costs no more than a nice jacket or a special sweater. And you wear your face every day, don't you?

"Is Laszlo complicated?"

Many women find Laszlo actually simplifies their skincare. If you cleanse your face, use a toner or astringent, an eyecreme and a moisturizer, you're already using more than some rituals call for.

"Is Laszlo worth it?"

Let us ask you a question: is your skin important to you?"

Call toll-free for the nearest fine store with a Laszlo Specialist. Continental U.S.A.: 800-223-1228. New York State: 800-522-5633.

When Malamud's novel hits the screen with the force of a romantic myth, Close literally glows

Glenn Close, Screen Angel

IN *THE NATURAL*, WOMEN ARE SAINTLY OR SEXUAL—AND THEY'RE ALL IN LOVE WITH ROBERT REDFORD. HERE, THE INSIDE STORY FROM ITS WOMAN IN LIGHT

BY AIMEE LEE BALL

Glenn Close is one of the founders of a self-formed, free-floating, almost incestuous repertory company of actors who work and play together (Kevin Kline, Meryl Streep, Mandy Patinkin) and sometimes share names (Mary Kay Place, Mary Beth Hurt, William Hurt, John Hurt, John Heard). But her first repertory company was "The Fingernails—The Group with Polish," a small band of renown at the preppy Rosemary Hall school in the 'sixties. Close comes from a proper Connecticut Yankee family and her acting career was at first thought a little disreputable. She redeemed herself with two Oscar nominations for *The World According to Garp* and *The Big Chill*. And this year she became, as they say, star of stage, screen, and television: in *Something About Amelia*, the something being incest, one of the most watched TV shows of the season; in *The Real Thing*, the wildly acclaimed Tom Stoppard play on Broadway, co-starring Jeremy Irons; and in this month's film of Bernard Malamud's novel *The Natural*, with a blond named Redford.

Close has an easy laugh, particularly about herself, particularly about men. She's switched habitats from Greenwich, Connecticut, to Greenwich Village, New York City, where her new apartment is, after months of neglect, beginning to feel like home: antique lace, a sister's painting over the mantel, family photos all around, and—she admits almost sheepishly—her first doorman.

Aimee Lee Ball: Do you want to talk about the Fingernails?

Glenn Close: It was kind of an early *Saturday Night Live*, only all girls. We did a version of "Splish, Splash, I Was Taking a Bath" that started with "Moonlight Sonata" while I did this quick, compact description of the Fall of the House of Atreus.

ALB: Were you a weird kid?

GC: As a child I felt very much on the outside. Greenwich was our heritage, but my parents never felt comfortable there. They vowed they would have a life that would add to the world. And what it's meant for them is that my father is a dedicated doctor who was in Africa for sixteen years and now runs a county clinic in the middle-of-nowhere Wyoming. My whole childhood, I saw very little of him.

My parents spawned independent children. And there's a big streak of adventurer in my family. My mother's father was a larger-than-life man who went with Perry on some of his expeditions and to Arabia to look for Arabian horses. My father's father ran the American Hospital in Paris for many years. My two grandfathers died quite a long time ago, but I had two extraordinary grandmothers—very strong women, women to contend with.

ALB: There are some disturbing things in "The Real Thing" about relationships between men and women. You betray your husband, Henry, and yet he capitulates because he just needs you so much.

GC: It seems cruel, and it's a difficult moment to understand. Henry has said exactly the same thing: "I love you, therefore use me. Be indulgent, negligent, preoccupied, premenstrual—your credit is infinite." And my character, Annie, actually takes him at his word. She says: "I have to choose whom I hurt, and I choose you because I'm yours." It's so honest that it's shocking.

ALB: There's a lot of heat up there. I felt bad for Jeremy Irons's wife when she came from London to New York for the opening.

GC: I felt bad for her, too. I'd be terribly jealous if I were her. That's the hard part of this business, that if you're with somebody, you have to trust each other very much. If you're on a film location like *The Big Chill* and your mate comes to visit, it's very hard. And I don't mean that everyone has relationships because they don't, but you're a special group. It can be hard for somebody who isn't actually of the group to come and not feel left out and insecure. I've been on both sides, and it's hard.

ALB: What made you want to do "The Natural," a film about baseball and the imaginary "New York Knights"?

GC: Fate made me take it: something else fell through. That's the truth. But when I first read the script, I got a lump in my throat. It's such an extravagant story.

If you just take the lines off the page, Iris is kind of a skeleton, and to begin to make her a human being was a task. But I thought: what would it be like to find out I'm pregnant in Nebraska in 1924, and I'm not married, and I can't find the father? Imagine the bitterness and confusion. She's probably tried to *(Continued on page 115)*

The Savage Tan.®

Deep. Dark. Wild.

Why settle for a suntan when you can get the Savage Tan? Tropical Blend helps you reach your deepest, darkest, wildest tan fast. Five natural oils in Tropical Blend welcome the sun while they soften and moisturize your skin. Pour on Tropical Blend and you'll reflect the spirit of the Savage Tan.

Coconut Piña Colada New Tequila Sunrise

TROPICAL BLEND®

© 1984 Plough, Inc.

PRESENTING

STERLING

STERLING
SPECIAL BLEND

LOW TAR

Available in
Regular and Menthol.

© 1984 R.J. REYNOLDS TOBACCO CO.

PORSCHE

IT'S ONLY A CIGARETTE
LIKE PORSCHE IS ONLY A CAR.

12 mg. "tar", 1.0 mg. nicotine av. per cigarette by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Put on Maidenform Sweet Nothings®. Then Dare to Dream!

Sweet Nothings are feminine, exquisite, delicate, enchanting, lacy and lovely. In short, Sweet Nothings are quite something. Just like the dreams they inspire.

The Maidenform Woman

Dares to Dream.

Look for the silver lining. It means Maidenform!®

Front-close bras from $10.
Bikini, $6.50. Petti $14.
Prices are suggested retail.
Prices higher in Canada.
All "Antron" III nylon. Lace: all nylon.
Exclusive of decoration.
ANTRON® DuPont registered trademark.

GLENN CLOSE

(Continued from page 110)

find someone else, never thought she could love anyone the same way, had her heart broken several times.

I think because of the kind of woman she is, which is basically a fierce mother, she'd be very careful about whom she'd bring into her life. I assume she just hasn't found anybody. It fits the bill, right? I can draw on my own life—there's nothing to act.

ALB: Redford's character, Roy, and yours, Iris, are in love—but isn't the real romance about baseball?

GC: It's a great, classic, heroic, anything-is-possible story. And there's also enough wistfulness, enough of dreams *not* obtained, to make it not just like a Walt Disney movie. It's a romance in the true sense. And there are goodies and baddies. The women are employed like mythological figures—I'm very much the woman in light. They literally devised a lens they shot me with. There are two other women who are in dark.

ALB: It's as if one woman is total sex and the other is love and family . . .

GC: . . . which has nothing to *do* with sex! It's a very 'fifties idea. I'm the good woman and there's a woman who, when she comes into his life, makes his game start to fail. She's the bad woman—she seduces him. Of course, I kept saying, "Don't I ever get to *touch* him? Gimme a break."

ALB: Well, don't you?

GC: We have this kiss in the barn when we're young—very chaste. And then when he comes to my apartment, I just hug him. I kept saying, "This is the one man who's everyone's fantasy, and she never even gets to kiss him." But—that's my image.

ALB: When Redford was directing "Ordinary People," Mary Tyler Moore said he'd be saying something important, and she'd be listening, and then she'd say, "Omigod, look at that face," and she'd be lost.

GC: I love it. There's a scene where Iris and Roy go on this long walk and end up back in her apartment, and there's that inevitable moment when they kind of look at each other, and you get the feeling he wants to stay, and she says, "No, you have to go." I asked him afterward, "Have you ever done a movie where a woman has actually thrown you out?" And he said in one movie a woman tried to throw him out but he ended up raping her, so this is the first time. I'm very proud—I'm the only woman who's actually asked Robert Redford to leave.

ALB: Your leading men have all been hunks, haven't they?

GC: Sickening, isn't it? I've had my fair share of them. I don't like perfect-looking men, I like men who look flawed—flawed but interesting. I think Jeremy's handsome, but his face is quite lived-in; I like lived-in faces. I like men who are sensual, who are in tune with that side of themselves and not uptight. At one point in rehearsals, Mike Nichols said that a moment when Jeremy faced the audience was "beautiful but dangerous, like Rio de Janeiro."

ALB: How do you feel about the way you look on film?

GC: I'm pretty much always self-conscious about the way I look. In *The Natural* I wear a lot of dresses, and I don't feel comfortable in a dress, especially with stockings and high heels. I was brought up tailored, but I don't feel tailored.

When I was growing up, we never went shopping for the entertainment value, so to this day I feel attractive when I don't have to worry about what I'm wearing. But I think a lot of times when I feel attractive, it isn't necessarily what other people think is attractive, namely men.

ALB: Most people feel more secure, more blessed in one particular arena of life—either you've got cutes or smarts. Do you feel pretty enough or smart enough?

GC: No, because there's always somebody prettier and smarter, if you start comparing yourself with people. I rarely feel pretty, although more often now than I ever have. Smarts? I'm smart enough, but there are a helluva lot of people smarter.

ALB: This from a Phi Beta Kappa?

GC: I'm basically a quivering mass of insanity and nerves. I feel terribly insecure a lot of the time and it's exhausting. I'm a very competitive person, but I really don't believe in competing with individual people because it's self-destructive, especially in this business. The best piece of advice I got, on the first job I had, was: Never compare your career with anybody else's. You'd jump out of a window.

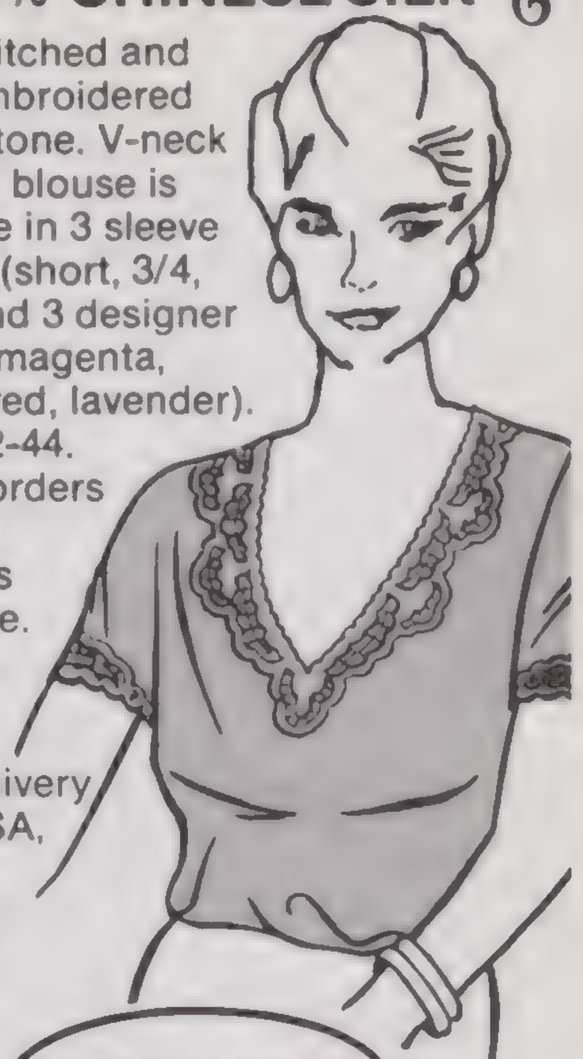
ALB: Your group of actors works in a very unusual way. First Meryl Streep works with Jeremy Irons in "The French Lieutenant's Woman," then she works with Kevin Kline in "Sophie's Choice," then she's directed by Mike Nichols in "Silkwood." In the meantime, you work with Kevin Kline in "The Big Chill," then you work with Jeremy Irons in "The Real Thing," directed by Mike Nichols. I could go on . . .

GC: Um-hmm. And we're all friends too. I'm so excited that we *found* each other. And I think it's just the beginning; we're just starting to reach our stride. If we can keep on the pulse and remain true to ourselves, then I think we'll be addressing again and again things that are on people's minds.

ALB: Walter Matthau once said that stage acting is like tennis, film acting is like Ping-Pong, and television acting is like marbles. But in terms of what you give to the performance and your responsibility, it can't be any less for "Something About Amelia" than for "The Natural" or "The Real Thing."

GC: No, it's not. As far as trying to find something truthful, there's no difference. When we started *(Continued on page 118)*

HAND EMBROIDERY
100% CHINESE SILK



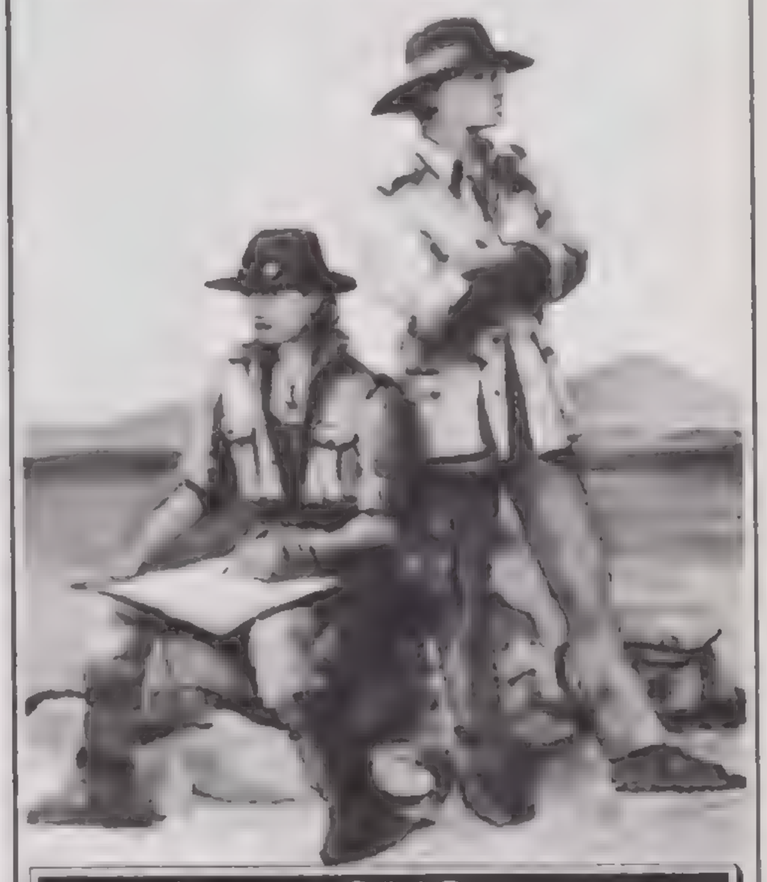
Hand stitched and hand embroidered tone to tone. V-neck pullover blouse is available in 3 sleeve lengths (short, 3/4, long) and 3 designer colors (magenta, scarlet red, lavender). Sizes 32-44. Phone orders & retail inquiries welcome.

Free delivery
MC, VISA,
Am Ex.
$100.
Retail

intersilk

1000 Broadway, Oakland, CA 94607
Toll free: (in CA) 1-800-223-SILK
(outside CA) 1-800-437-SILK
Dealer inquiries welcome.

Banana Republic. Authentic, classic, comfortable travel and safari clothing for women and men. Mostly natural fabrics. Safari dresses and bags, unique sweaters, bush and rain hats, khaki trousers, skirts and shorts. Tailored and versatile travel wardrobes for New York or Nairobi.



BANANA REPUBLIC
TRAVEL & SAFARI CLOTHING Co.

SEND $1 FOR CATALOGUE
1 YEAR'S SUBSCRIPTION
224 GRANT AVE., Dept. 243, SAN FRANCISCO, CA 94109

SAN FRANCISCO · PALO ALTO · SAN MATEO · MILL VALLEY · BEVERLY HILLS

BOTTEGA VENETA

new york madison avenue beverly hills rodeo drive stamford town center neiman-marcus venezia c vallaresso

When
your
own
initials
are
enough™

milano v. spiga padova c. garibaldi firenze p. ognissanti parigi a. victor hugo vienna seilergasse madrid zurbaran

START LOSING WEIGHT TODAY!

The very first day you start using the SUPER ODRINEX weight reducing plan is the day you start losing weight.

SUPER ODRINEX works fast to help reduce your calorie intake so you can take off the extra pounds that overeating puts on. So you look better and feel better. Millions have learned how to control their weight this easy way. You can too.

Eat 3 meals a day as extra pounds melt away

No starvation diets! No skipping meals! You simply follow the easy *SUPER ODRINEX* weight reducing plan. Each tiny tablet gives your will power the helping hand it needs to control your appetite and curb your craving for fattening foods, especially between meals. When you eat less food—you lose more weight! And what you do eat is turned into energy instead of extra pounds. The little pink tablet does the trick—helps you eat less so you weigh less.

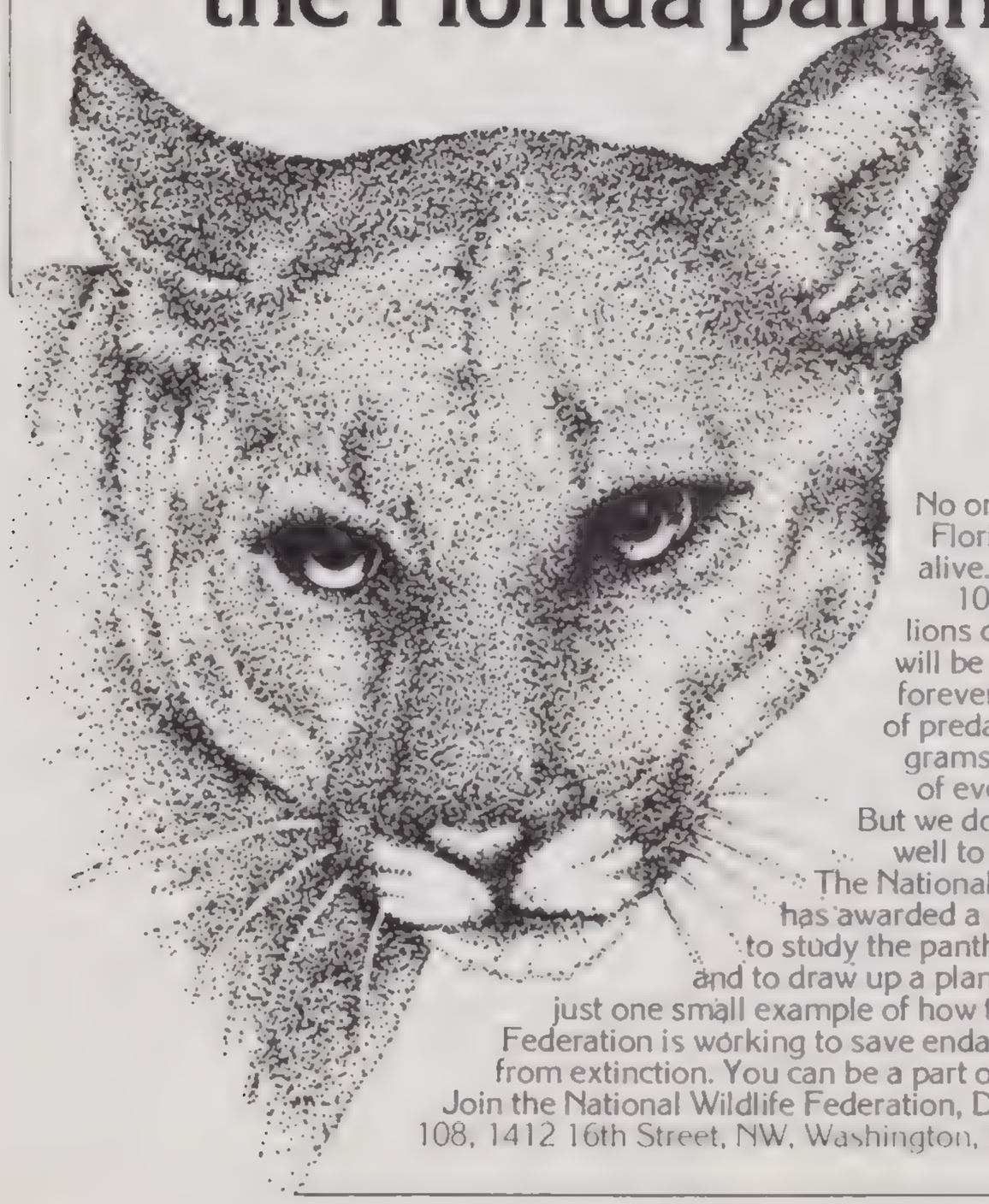
Here's the secret ...

SUPER ODRINEX is fortified with the strongest appetite control ingredient you can buy without a prescription. No wonder we call it *SUPER ODRINEX!* Used as directed, this maximum-strength ingredient is safe and effective.

So if you're really serious about losing weight, you owe it to yourself to try the *SUPER ODRINEX* weight reducing plan. You'll start losing weight today or get your money back. At all leading drug stores.

©1984 Fox Pharmacal, Inc., Ft. Lauderdale, FL

Farewell to the Florida panther.



No one knows how many Florida panthers are still alive. Perhaps fewer than 100. If these mountain lions die, another creature will be gone from the earth forever . . . the victim, first, of predator elimination programs, and more recently, of ever-shrinking habitat. But we don't have to bid farewell to the Florida panther. The National Wildlife Federation has awarded a grant to researchers to study the panther and its future . . . and to draw up a plan for saving it. That's just one small example of how the National Wildlife Federation is working to save endangered species from extinction. You can be a part of the effort. Join the National Wildlife Federation, Department 108, 1412 16th Street, NW, Washington, DC 20036.

GLENN CLOSE

(*Continued from page 115*)

"Amelia," I couldn't even say the word incest—I called it sexual child abuse. I didn't know anything about it, and I played a character who didn't know anything about it, and my only way of getting to her was to try to reconstruct in my imagination what life had become in the family and then, when the bomb dropped, not to play what I didn't know. Like when I'm called home and told what Amelia has said about her father, I think: What could she possibly have done? I know she's not doing well in school, I find her a difficult child. Was she caught cheating? Drinking liquor? I don't know what it is, but it's not *incest*.

ALB: None of your roles lately has given you the chance to sing—people probably don't know you're a lyric soprano. Do you at least sing for your friends?

GC: When you don't know how to play an instrument, it's not that interesting. Also I have a lousy repertoire. I only know Rodgers and Hammerstein songs. *I* think they're pretty, but everyone else has heard them twenty billion times. Twice I sang the anthem at Shea Stadium. It was when I was living with [the actor] Len Cariou, and he knows a lot of sports people, and one day somebody said to me, "Do you want to do it?" and I said, "Sure."

It was terrifying. I forgot my pitch pipe, and I started too low, and I forgot about the echo. You go out in this field, and the mike is right behind home plate, and there are all these millions of people. You start singing, "Oh, say can you see," and you don't hear anything for a second and a half, and then you hear, "*OH, SAY CAN YOU SEE,*" and you're already on the next line.

ALB: You have a lot of ties to baseball. . .

GC: I've always loved baseball. My moment of triumph came when we were night-shooting on *The Natural* and somebody said, "Hey, Glenn, why don't you hit a few balls?" And I hit every one. I just slugged the shit out of the ball. They couldn't believe their eyes. And from that moment on, I had *respect* from everyone.

I always hung out at the set because I love watching—I haven't got bored with that yet. Also when you're working with people like Robert Redford, you're *dumb* if you don't watch—he knows so much. If he wants a closeup, he can maneuver it for himself. The first scene I did with him, I noticed that as the camera got closer and closer, he got more and more interesting. And to me that means the scene should be done mostly in closeup.

We had a great time with the crew. We'd get ice cream and Doritos and Oreos and go up to our rooms and put on music and pig out. My idea of a great time—Doritos.

ALB: Is there anything about making movies that you just hate?

GC: Styrofoam cups. ▽

I'm very FLORA KUNG

FLORA KUNG

Available only in the best stores nationwide

THERE ARE FRAGRANCES. AND THERE IS SHALIMAR.

THE MOST EXQUISITELY VOLUPTUOUS PERFUME ON EARTH.

© 1984 Guerlain, Inc

guerlain
PARIS
SINCE 1828

INTERVIEW

Mary Cunningham, powerplayer

IN HER JUST-OUT AUTOBIOGRAPHY, THE BUSINESS WORLD'S SCARLET WOMAN TELLS HER SIDE OF "THE BILL AND MARY SHOW"

BY MAUREEN ORTH

JAMES HAMILTON

It's a definite saga—*Powerplay: What Really Happened at Bendix* (Linden Press/Simon & Schuster) by Mary Cunningham with Fran Schumer—the stuff of mini-series. Did she sleep with him or didn't she? And why should we care?

It's been almost four years now since Mary Cunningham's life became a major media event. Then twenty-nine, she was forced to resign her post as vice president for strategic planning at the Bendix Corporation because of rumors that her meteoric rise there was not due to her superior abilities but to her sleeping with her boss, Bendix chief Bill Agee. Cunningham and Agee always denied those rumors; but rumors were fueled anew when, twenty months after she left Bendix, she and Agee married.

The book tells her side of the story and also addresses other questions, weighty ones about the problems aggressive young female executives encounter; but mostly the Cunningham saga comes down to sex, power, and ambition—the elements of good trashy fiction. Only this time, Cunningham insists, it's all true.

Imagine: Cunningham feels suicidal after she leaves Bendix. Agee has abandoned her, but two months later, after seeing a shrink, she decides to confront Agee. She stays alone with him for six weeks in an isolated cabin in Idaho where he's recuperating from mononucleosis. She also uses the time to get a divorce from her husband, a black man with whom she rarely lived. But Cunningham and Agee don't sleep together until page 228! Why? Because of Mary's strict Irish-Catholic upbringing—in a household where there was no father except the family's best friend, a priest called Father Bill.

After Idaho, Cunningham takes a job with Joseph E. Seagram & Sons Inc. and starts making speeches all over the country. She marries Agee, and he loses one of the most furiously fought takeover fights in Wall Street history, one in which she had acted as "unofficial" advisor.

Then, in October of 1983, Cunningham leaves Seagram to join Agee in a venture-capital firm they co-founded, Semper Enterprises Inc. She left Seagram, she said, because she finished the job she was hired to do. Seagram's president Philip Beekman, however, says that her speechmaking and her work with Semper were presenting a "conflict of interest" that Seagram "could not tolerate," and that they agreed she would "phase out." Today, Cunningham and Agee operate Semper Enterprises out of Cape Cod. She says that they are trying to have children, and that she's contemplating a career in politics.

> I was the dumb blond bombshell and the Harvard Business School bitchy broad

Powerplay, unfortunately, does not completely answer just why Mary Cunningham finds herself in hot water so often. The book is full of contradictions, and the facts of her story don't always check out. Is Mary's problem simply that she's a woman? Is she brilliant in business but dumb in the ways of the world? A victim or a climber? I was eager to try to find out. In person, Mary Cunningham is articulate and extremely persistent about making sure her accomplishments are understood.

About a week after our interview in New York, I received a call from Cunningham, who was in Palm Springs.

"Why is it that in your interview with Jane Fonda in Vogue you began by asking her how she felt about being one of the country's most admired women in a Gallup poll, and you never asked me how I felt about being named one of America's twenty-five most influential women twice?" (in *The World Almanac*).

This incident is a clue to one of the major reasons Mary Cunningham says she wrote her book. She is still very concerned about the treatment she gets in the press.

Maureen Orth: Did you write "Powerplay" to get even—because there's certainly a healthy sense of revenge in the book.

Mary Cunningham: Absolutely not. If telling the truth is a form of revenge, fine; but it is not the kind of book that is intended to get even or in any sense tear down others.

M.O. Certain prominent people are treated very negatively—the former U.S. Secretary of the Treasury and Bendix chief W. Michael Blumenthal, the well-known Washington P.R. woman Nancy Reynolds . . .

M.C. I bear no malice towards these people. I don't think they are treated negatively as much as accurately.

M.O. Why did you write "Powerplay"?

M.C. To help other people avoid going through the same experience I did. It is one of those hidden forms of sexual harassment that is probably the most potent way to undermine the credibility of a talented woman. . . . If you look at the stereotypes that were used against me, I was both the dumb blond bombshell *and* the Harvard Business School bitchy broad. You'll notice the contradiction—they can't both be true.

M.O. It's clear in the book that you got a very cool reception *(Continued on page 122)*

(Continued from page 121)

at Bendix from the day you interviewed there and you stayed way beyond the point of helping yourself or your boss.

M.C. I understand that, in the modern world, the way you're supposed to act is when things get tough, that's exactly when you look out for number one. I was raised in the old school, where you work for people, not for corporations. Well, I was working for Bill Agee. When you are mentored by someone, there is an identification like that. And I felt great loyalty to him.

M.O. But there were many times when he wasn't very loyal to you. Why did Agee allow the press into the private employees meeting in which he denied his relationship with you?

M.C. His public relations person was encouraging him to do it.

M.O. But his words: "We are very very close friends." Anybody who's read a newspaper would know what that's a euphemism for.

M.C. I didn't know it then.

M.O. Didn't he?

M.C. The interesting thing you'll find is, despite how Bill is portrayed as shrewd and cunning, he was an incredibly naïve person on that plane. He's much less so today, and so am I. But at that time there was a New Hampshire girl and an Idaho boy in Mary and Bill.

M.O. Let's talk about the New Hampshire girl. Throughout your childhood, work and study were your refuge. You never mention having a girl friend in the entire book.

M.C. I didn't. It wasn't the most important thing to me to describe my girl friends, which is telling. I had friends, but my family was really closest to me. I worked at fourteen. There were girl friends I really respected, but we'd do homework together. It was not the kind of thing where we went to dances or out on dates together.

M.O. You sound like the straight arrow of the Western world. Is that true?

M.C. I wouldn't have written it if it weren't true. People befriended me, but more as a kind of mini Father Bill. I was the one you came to if you had a problem, but I wasn't the one you wanted to go jolly it up with on a Saturday.

M.O. Just before your first party in the seventh grade you made a list of what to talk to the other kids about; and when your mother found it, it hurt her so.

M.C. My idea of social interaction was, how can you help someone? Because the only kind of interaction I understood was when I saw Father Bill talking with a Dartmouth student as a counselor. It's only been in the last three or four years that I've had a chance to understand how unusual my upbringing was. It was not even a typical Catholic upbringing—it was almost like living in a monastery.

Interestingly, it's like my friendship with Bill Agee at Bendix: It never would have entered my mind to carry on the way people thought Bill Agee and Mary Cunningham were carrying on, and to talk about what people thought we talked about. I was perfectly comfortable discussing *strategy* all the time. And if he had veered off that topic, I think it would have upset me, frankly.

The only thing that probably let the personal barriers down between us is that we'd been through such trauma that we weren't talking strategy anymore, we were talking survival. I wanted to help him overcome his guilt, and I wanted him to help me over my martyrdom.

M.O. Now martyrdom is an interesting word. In the Church, martyrs became saints automatically.

M.C. Which is partly why I made some of the choices I did. Would the average person have said to the Bendix board, "I'm going"? Or would they have fought back?

M.O. And martyrdom brings grace and instant reward—going to heaven.

M.C. That's right. I really believe that.

M.O. In the book you compare yourself to Mother Teresa: "How many times had my life almost taken her path."

M.C. I wouldn't *compare* myself to Mother Teresa. I *emulated* Mother Teresa.

M.O. Has your faith stayed the same through this experience?

M.C. The toughest thing for me to come to grips with during the Bendix experience was that, for the first time in my life, I couldn't reach for my faith to get me through. You see my mother and father were divorced, and I can remember learning the Lord's Prayer and believing Our Father was my father—that I had a father like everybody else. And I really believed that I could use faith to get over whatever lonely feelings I had. But I couldn't forgive those people their trespasses.

M.O. So you spiritualized a father. That explains your loyalty to Agee—the person who, after Father Bill, was also a father figure.

M.C. Yes, I looked up to him as a teacher, a lot like Father Bill.

M.O. After working a year at Bendix, you say in the book, you saw Agee as a weary, needful man, "nothing more, nothing less." Then, after he's abandoned you, you say that you've lost your best friend.

M.C. I looked up to him, that much. . .and that's why his betrayal hurt so much.

M.O. Yet within two months you go spend six weeks with him in a woodsy house in Idaho, trying to nurse him back to health. Alone, with all those connotations, and at the same time you get divorced. Why?

M.C. It may be tied to what happened with my dad, but I just didn't want to continue to believe that Bill was somebody who would let me down that badly. Either I was going to be furious (Continued on page 125)

FRANCES HENAGHAN

Saks Fifth Avenue	All Stores
Neiman-Marcus	All Stores
Lillie Rubin	South & West
Tom Myers Fashions	Birmingham, AL
Fleur de Lis	Scottsdale, AZ
Plaza Boutique	Scottsdale, AZ
Bel Aire	Tucson, AZ
Steinfeld	Tucson, AZ
Malcolm Brock	Bakersfield, CA
De Mille's	Citrus Heights, CA
Berkley's	Fresno, CA
Buffum's	Long Beach, CA
Heavenly Boutique	Long Beach, CA
A'Maree's	Newport Beach, CA
Devereux	Newport Beach, CA
Ransohoff's	Sacramento, CA
Addie Raymond	San Jose, CA
Nordstrom	San Mateo, CA
Nordstrom	Southern California
Garfinckel's	Washington, DC
Sherman's	Sarasota, FL
Cricket by the Creek	Athens, GA
Adler's	Savannah, GA
Belk	Savannah, GA
Carol & Mary	Honolulu, HI
The Paris	Twin Falls, ID
Byck's	Louisville, KY
Doris Dodge	Lafayette, LA
Bernie's Fashions	Portland, ME
Hutzler's	Baltimore, MD
Jones & Jones	Baltimore, MD
Arlene Arader	St. Michael, MD
May's of Michigan	Grand Rapids, MI
Woolf Bros.	Kansas City, MO
Hudson-Belk	Raleigh, NC
Ivey's	Charlotte, NC
Redmonds	Albuquerque, NM
Hancy's	Bronx, NY
Nob Hill Knits	Smithtown, NY
Rothschild	Oklahoma City, OK
Sara's	Philadelphia, PA
Jeannette Shops	Reading, PA
Estrelle Claudio	Guaynabo, PR
Viti Fashion	Santurce, PR
Kaleidoscope	McAllen, TX
Joske's	San Antonio, TX
Suzzie Q's	Chester, VA
Benson's	Seattle, WA
Nordstrom	Seattle, WA

Frances Henaghan
1318 South Olive Street
Los Angeles, CA 90015
(213) 747-0474

Frances Henaghan
498 Seventh Avenue
New York, NY 10018
(212) 730-0218

FRANCES HENAGHAN

Photo Karen Cipolla

SAKS FIFTH AVENUE Directional ease. Slide through the day in cool linen/cotton. Uncluttered black and white with the dash of blue banding. Sizes 4-14. $105. *(Available in petite sizes only at Saks Fifth Ave.)*

"If he asks whether you'd prefer rubies,
sapphires, emeralds, diamonds or gold,
look him straight in the eye and say 'yes'."

Lauren Bacall

All that glitters in this glittering ensemble isn't just gold. Cabachon rubies, sapphires and emeralds are all generously strewn throughout each piece and set in 18 karat gold. The strikingly elegant diamond bracelet highlights them all to dramatic advantage. $15,000. Matching ring, $3,200. Matching earrings, $3,500.

Fortunoff, the source

681 Fifth Ave. at 54th Street, New York City. (212) 343-8787.
Old Country Road, Westbury, L.I.; Paramus Park Mall, Paramus, N.J.;
West Belt Mall, Wayne, N.J. (Adjacent to Willowbrook Mall).
Out of New York State call toll free (800) 223-2326.
We honor the American Express Card.

MARY CUNNINGHAM

(Continued from page 122)

with him and never deal with him again; or I was going to deal with him close up and say, who is this man?

M.O. Is it fair to say that you were infatuated with him?

M.C. No, honestly. It wasn't infatuation because, for me, the word infatuation has a sexual connotation. Attraction, yes, because I admired him so much. I wanted to be a mini Bill Agee. I never thought, "Wouldn't it be great if we could go dancing together." It was wanting to be around him—there was an aura around him.

M.O. The seduction of power.

M.C. I think that's fair to say, but seduction is a dangerous word, and we have to be careful because we're dealing with a press that did a number on us.

M.O. But you were in a cabin in the woods together for six weeks. Didn't you even worry about how that would look?

M.C. I was raised with the belief that if it is right before God, no matter what it looks like to other people, you must do what is right before God.

M.O. That's pretty noble, considering what appearances did to you.

M.C. I know, but that's just the beginning. When I did fall in love with Bill, I was more cognizant of appearances . . . he was the last person I should have fallen in love with, but he *was* the person I'd fallen in love with. And once again, the issue came up—do you cater to appearances? Do you hike as fast and as far away as you can from this guy, and just tell yourself that it's one of those relationships that will never work? Or do you hang in because it's good?

Part of the irony was that Bill was as ethical as I was. I remember one night at Bendix, Bill and the secretaries were joking about that; they were saying, "Aren't you going to go out?" And he said, "No, I don't believe in that stuff, not until I'm divorced." And I respected that. Call it old-fashioned—it's just what I believe.

M.O. After all the bad treatment you said you received from the press, why would you two want to be a couple for "People" magazine? [December 27, 1982]

M.C. It was another betrayal. We certainly did not want to be a couple for *People* at the time the article was printed.

M.O. Forget when—why at all?

M.C. Because one of the most unfortunate by-products of the way we were portrayed is that . . . now you're a public figure. People have content on you that is inaccurate, and if you're ever going to set the record straight, you don't just disappear forever.

M.O. You say in your book that you were promoted to executive vice president for strategic planning at Seagram. I was told by Seagram that it was not a promotion but "just another job."

M.C. That's a cute phrase but nothing could be farther from the truth. Edgar Bronfman and Phil Beekman don't throw titles like that around lightly. [Note: Beekman confirmed, "It wasn't a promotion, it was another job function." He also said that Cunningham was one of five executive vice presidents for a Seagram's subsidiary, not the overall corporation.]

M.O. There was an article printed in The Wall Street Journal at the time you left Seagram that said that on a scale of one to ten of resentment, you'd get a nine from other Seagram's employees. The New York Times made similar comments.

M.C. Is your purpose to find every negative unidentified-source statement and ask me to respond to it?

M.O. No, but throughout your book and in public you imply that these things happen to you because you're a woman. Others think not. They don't like the fact that you take so much credit and that you're so highly visible.

M.C. That's not a particularly novel statement. It's been said over and over again.

M.O. Have you come to terms with Agee's family?

M.C. I think it's fair to say no. And I don't want to discuss that with you.

M.O. What sort of projects is Semper involved in?

M.C. Now, for example, I'm interested in a catalogue business of handmade arts and crafts that I want to set up as a cooperative. Bill is involved in a forestry-for-fuels project in New Hampshire, which is using wood chips as an alternative energy source.

M.O. Do you and your husband work as equal partners?

M.C. Absolutely. I mean one had to be the chairman and the other president, legally, but we're fifty-fifty owners and voters.

M.O. Do you really feel that you're equal to your husband in business?

M.C. Oh, no. He's been chairman of the board of one of the largest companies in the world; but though we're not equal in numbers of years experience, we certainly are in the sense of striving to make a contribution. I'm stronger in some areas, and he's stronger in some areas.

M.O. Do you ever feel guilty and think, Oh my God, if this man hadn't met me he'd still be at the top, but he met me and I'm the reason for his downfall?

M.C. There are times, in our darkest moments. But Bill sincerely believes that I would have climbed as I was climbing had I been working for somebody else. If I had had more experience in dealing with the press, today I would simply be doing my job and quietly climbing to the top. ▽

"Live like you're in love . . . and you will be"

A parfum beyond words, beyond dreams

Silences
parfums
JACOMO
paris

© 1984 Parfums Jacomo, Inc.

A GIFT of three travel size Silences items is yours now with any Silences purchase. While supply lasts.

SAKS FIFTH AVENUE

Who can resist
tempting
and teasing
and pleasing?
Who can resist
Romance?

ROMANCE
by LILY OF FRANCE®
A Gloria Falla design for Lily of France
90 Park Ave., New York, N.Y. 10016

special report

Pros/cons of exercise's effects on pregnancy, fertility

BY JANICE KAPLAN

Pregnancy and Exercise

Pregnancy may be the one time in your life when you most want to exercise—to gain some control over an expanding, changing body; but it's also a time for extra care, for weighing potential risks and benefits.

Certainly safe and reasonable during this time: simple calisthenics to strengthen arms, abdominal muscles, legs. "A lot of women are afraid that they'll hurt the fetus if they do abdominal exercises," says Diana Simkin, author of *The Complete Pregnancy Exercise Program* (Plume) and co-director of Family Focus, New York City. "But the fetus is much too well-protected to feel it. Poor abdominal tone leads to backaches and an exaggeration of the spinal curvature which normally comes with pregnancy." Toning the abdominal and pelvic muscles is important, and often makes pregnancy less of a strain.

More controversial: The role of aerobic exercise. If your pregnancy is normal and without complications, you can probably continue most activities that you've done before. Remember, though, that pregnancy is a kind of aerobic activity in itself. Your heart generally beats faster, there is about 50 percent more blood plasma circulating, and your body is carrying extra weight. It might take as much effort to run one mile now as it previously did to run three.

Strenuous exercise does divert blood from the internal organs—including the uterus—to the muscles; but most studies suggest that as long as you don't exercise to the point of exhaustion, the fetus will continue to get an adequate supply of blood and oxygen. Anaerobic exercise (such as sprinting, or anything that leaves you breathless) is probably not a good idea. Beware, too, of any activity that raises your body temperature significantly. Hyperthermia—or overheating—can potentially cause birth defects during the first trimester and can lead to prematurity during the last trimester. Best advice: Don't participate in vigorous exercise when it's hot and humid; whenever you do exercise, be sure to drink water frequently, stay well hydrated.

Most of the current research of vigorous exercise during pregnancy is inconclusive and raises more questions than it answers. For example, in one recent study, the babies of four out of sixty-seven women who had jogged throughout their pregnancies were found to have minor bone anomalies. The researchers didn't attribute the problem to the exercise—but the finding has led to speculation.

"It may be that the constant jarring that occurs when you run leads to a mechanical pressure on the developing fetus," says Adam Romoff, M.D., obstetrician-gynecologist at Lenox Hill Hospital and the New York Fertility Research Foundation. "We know that if there is a reduced amount of amniotic fluid during pregnancy, there is increased risk of bony abnormalities—probably because the fetus hasn't been well-cushioned. Similarly, twins have a higher rate of structural abnormalities—again because there is less room in the uterus and more pressure." Dr. Romoff suggests that at the beginning of pregnancy, when the fetus is well protected by amniotic fluid, there is little risk of injury during exercise. "By the end, there's very little fluid, and a lot of 'baby,' " he says. "It's possible then for the fetus to be affected by the pounding motion of running."

THOUGH CONTROVERSY AMONG EXPERTS EXISTS, MOST AGREE THAT EXERCISE—IN MODERATION—BENEFITS PREGNANCY

A more positive note: Dr. Romoff says that mothers who are motivated and in good cardiovascular condition may tolerate the stresses *(Continued on page 131)*

The costliest perfume in the world.

NORDSTROM

Available in Canada

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

10 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

You've got what it takes.

Salem Spirit

Share the spirit.
Share the refreshment.
Menthol Fresh
Salem
LIGHTS
Salem
LIGHTS
100s

Discover
how much a
whisper can say.

Introducing
Jōvan
Whisper of Musk.

(Continued from page 126)

Exercise and Fertility

Exercise affects most systems in the body—it seems reasonable that it would affect the reproductive system, too. There have been reports lately that many world-class women athletes stop menstruating, or begin menstruating late. One hypothesis has been that their low body-fat is responsible for this slow-up. The obvious question: Does exercise effect fertility?

A staggering 30 percent of all couples fear that they have infertility problems. Many doctors estimate that at least half that number find that, after a full year of unprotected intercourse, the woman is still not pregnant. Some doctors have begun suggesting that these women who wish to conceive eliminate, or at least cut down, on exercising.

"I think that's unfounded," says Sherman J. Silber, M.D., a fertility specialist and author of *How To Get Pregnant* (Scribner). "There is a connection between exercise and weight, but it's actually *obesity* that inhibits ovulation. Extreme leanness is associated with poor ovulation, but doesn't inhibit it."

The fat cells in the body store and release estrogen and convert testosterone to estrogen. If there are too many fat cells in the body, there is a steady release of estrogen throughout the month—which interferes with the cyclical release necessary for proper ovulation.

How estrogen release should work: At the beginning of the menstrual cycle, the hormone FSH begins stimulating development of a follicle. As the follicle develops, it produces more and more estrogen—peaking at about the fourteenth day. The build-up of estrogen causes all the physical changes that will allow fertilization to occur—including the release of the hormone LH, which causes the follicle to burst, and ovulation to take place.

"Heavy women don't get the proper release of FSH at the beginning of the cycle," says Dr. Silber, "so the follicle doesn't get a good start." If your weight is 10 percent above normal, this problem can occur.

When weight drops 10 percent *below* normal, there is a reduced release of estrogen, which can also lead to poor ovulation. "But it's not something that happens regularly," says Dr. Silber, "and we now believe that many types of infertility may have an emotional basis." For example, young women suffering from anorexia nervosa have a dramatic loss in weight—and stop menstruating. "There's probably some coincidence involved," says Dr. Silber. "The region of the brain that controls the appetite—the hypothalamus—is the same one that controls the release of the hormones that allow ovulation. In anorexia, it's emotional problems that have turned off the hypothalamus. You can force feed an anorexic and get her weight up—but she still won't ovulate or menstruate until you've solved the underlying psychological problems."

The amenorrhea associated with some world-class athletes may reflect the strain of their competitive schedules, more than the lowering of body weight. Most studies suggest that once the women stop competing, their menstrual cycles begin again, and fertility is unhampered.

Heavy girls generally reach puberty earlier than thin girls, probably because more estrogen is released from their fat cells. "A slim gymnast may not reach menarche until age seventeen, but if she doesn't have any central inhibitions, she's likely to become fertile anyway," says Dr. Silber.

Another concern about exercise is its effect on body temperature. "In women, elevated body temperature doesn't affect ovulation or fertility," says Dr. Silber. "High temperature may affect male's sperm production."

For women concerned about infertility, keeping weight at a normal level seems to be key. Regular exercise won't interfere with fertilization, and a fertilized egg can't be shaken loose from the womb, no matter how vigorous the activity. "If you want to exercise, go ahead," says Dr. Silber. "Nobody should take that release away from you, but don't be fanatical about losing weight."

FOR WOMEN CONCERNED ABOUT INFERTILITY, EXERCISE IS OKAY. KEEPING WEIGHT AT A NORMAL LEVEL SEEMS TO BE KEY

Pregnancy and Exercise

(Continued from page 126)

of labor better and often require less medication. Two exercises which seem indisputably good for a pregnant woman: walking and swimming. Both improve your cardiovascular condition and can be done without excessive strain.

Pregnancy hormones make your ligaments looser; you may be more flexible than ever but also more susceptible to injury in some sports. "Your center of gravity also changes, and you're more or less dealing with a new body every day," says Diana Simkin.

Exercise won't lessen the pain of labor, but it will increase your ability to deal with it. "Basically, you have to be sensitive to your own body," says Dr. Romoff. "Discuss exercise with your doctor; and if any activity causes you discomfort and fatigue, you should stop; but if you feel great and want to be active until the day you go into labor, it probably won't hurt."

VOGUE, May, 1984

DERMABLEND™
COVER SYSTEM
CONCEALS:

- Acne marks
- Birthmarks
- Scars and Burns
- Vitiligo • Blotches
- Varicose Veins
- Moles • Age Spots
- Broken Capillaries
- Post-Surgery Discolorations
- Dark Eye Circles

There's never been anything quite like Dermablend. A tiny bit covers and conceals, looks and feels like natural skin, is so light you won't know you're wearing it. Developed with the aid of dermatologists, Dermablend Cover Creme is waterproof, greaseless, fragrance free, long lasting, easy to apply. In 8 shades to match most every skin tone. Also available in convenient travel size. Setting Powder "fixes" the creme so it won't rub off. At fine stores near you, or to order by mail, write: Dermablend Corrective Cosmetics, Box 601, Farmingdale, N.J. 07727

Dermablend™
CORRECTIVE COSMETICS

YOUR DIET

Supplements update

THE GOOD NEWS, BAD NEWS, AND NON-NEWS ABOUT VITAMIN/MINERAL SUPPLEMENTS

BY JUDITH S. STERN, Sc.D.

In 1982, over sixty million American adults took vitamin and mineral supplements. Are all these supplements necessary? Could they be dangerous? Most people consider vitamins safe, yet there are approximately four thousand cases of vitamin poisonings reported annually. Too, no other class of drug products is the source of as much quackery, misrepresentation, and misuse.

Approximately fifty different nutrients are needed for good health, most of them in minute amounts. Recommended Dietary Allowances have been set for sixteen of these nutrients. Because they apply to persons of both sexes at various ages, the RDAs are generous and will meet the needs of most healthy people. The USRDAs (U.S. Recommended *Daily* Allowances) are a composite of the RDAs for different ages and sexes, and usually the highest value for a given nutrient. It is the USRDA that is used to calculate "unisex" vitamin-supplement bottle labels.

There are also provisional recommendations for an additional twelve nutrients. As more scientific evidence becomes available, additional RDAs will be established. How can you evaluate the claims made for various supplements? Be critical of the source: for example, some health magazines are published by the same companies that manufacture supplements. Be suspicious when claims are made for a "newly" discovered vitamin that "cures" a wide variety of ills.

The vitamins needed for good health are: Vitamin A; Vitamin B1; Vitamin B2; Vitamin B6 (pyridoxine); Vitamin B12; Vitamin C; Vitamin D; Vitamin E; Vitamin K; Biotin; Folacin (folic acid); Niacin (sometimes called Vitamin B3); Pantothenic Acid.

Many unfounded claims are associated with vitamins. For example, extra Vitamin E does not improve sexual performance nor does it retard aging nor improve work or athletic performance. There is, however, some evidence that E helps relieve some symptoms of cystic breast disease.

Some people take large doses of B vitamins with the misconception that they reduce stress. In fact, too much B6 (2000 mg. or more daily) can *add* physical stress and produce neurological symptoms such as unsteady gait and numbness of hands and feet. The RDA for B6 is only 2 mg.

Two minerals—iron and calcium—should be a special concern for women. There are more deficiencies of iron in the U.S. than of any other nutrient. The reason: the American diet has about 6 mg. of iron per 1000 calories. Unless you eat foods rich in iron—liver, whole grains, enriched cereals and breads—routinely, you would have to eat about 3000 calories per day to meet your iron needs (RDA is 18 mg). To boost your iron intake, eat foods that enhance iron absorption. For example, vitamin C-sources—citrus fruits, strawberries, tomatoes, broccoli, green leafy vegetables—eaten with iron-enriched cereal or bread can double or even triple the amount of iron absorbed. Iron in red meats is most readily absorbed and increases the absorption of iron from other food sources. Caution: coffee and tea will decrease iron absorption.

For the many women who don't get enough dietary calcium, the question isn't whether to supplement but which supplement?

To help prevent osteoporosis—the age-related thinning of bones associated with wrist, hip, and vertebral fractures—women should be sure to get enough calcium (the RDA for women is 800 mg. per day). Dairy products are the richest and most readily absorbed sources of calcium. Other sources include broccoli, sardines, and dark green leafy vegetables.

For the many women who do not get three servings of calcium daily, the question isn't "Should I be taking calcium supplements?" but "Which calcium supplement should I take?"Avoid two forms of "natural" calcium supplements—bone meal (a ground powder of animal bones) and dolomite (a natural mineral combination of calcium carbonate and *(Continued on page 136)*

L'AIR DU TEMPS

NINA RICCI

Paris

Lalique Crystal Original Flacon

THE

CONDOR

GROUP

Available at fine department stores nationwide or write: The Condor Group 400 W. 30th Street, Los Angeles, CA 90007

Parfums Van Cleef & Arpels Paris

Neiman-Marcus

Photo: Phillip Dixon

Laise Adzer

CENTURY CITY
century city shopping centre (213) 277-0785

WEST HOLLYWOOD
8583 melrose avenue (213) 655-9285

BEVERLY HILLS
332 north rodeo drive (213) 271-0803

25 FASHION ISLAND
newport beach, california 92660
(714) 760-9333

SHERATON UNIVERSAL HOTEL
universal city, california 91608
(818) 509-0226

For a store in your area, call (213) 274-5018

SUPPLEMENTS UPDATE

(Continued from page 132)

magnesium carbonate). Lead accumulates in animal's bones over a lifetime; prolonged use of bone meal can cause lead poisoning in humans. Dolomite can be contaminated with toxic metals, too. Safe calcium supplements: calcium carbonate, calcium lactate, and calcium gluconate.

WHO SHOULD TAKE SUPPLEMENTS?

While most women's vitamin needs are met by a varied diet, if you fall into any of the following categories, you may want to take supplements:

1. If you do not eat a variety of foods including high-protein foods, fruits, vegetables, cereals, grains, and dairy products.
2. If you are dieting; it is difficult to get all the vitamins and minerals you need on only 1200 calories a day.
3. Some pregnant women may need iron and folacin supplements. Check your physician regarding types and amounts; too much can harm your unborn baby.
4. If you are *very* active in sports (i.e., long-distance running), you may need extra iron and vitamin B2.
5. If you smoke, you may need extra vitamin C.
6. If you drink heavily, alcohol affects the absorption and utilization of some nutrients.
7. If you suffer from a medical condition requiring supplementation; check with your physician. Also, some prescription drugs interfere with nutrient utilization and necessitate supplementation—e.g., women taking birth-control pills may need folacin and vitamin B6.
8. If you are 65 or older; as we get older, we require fewer calories to maintain weight, making it hard to eat a variety of nutrient-dense foods.

A well-balanced diet is still the best "supplement," but chronic dieters need a boost . . .

"NON-VITAMINS"

To be called a vitamin, a chemical has to meet strict criteria; it must be organic (minerals are not vitamins) and necessary in very small amounts in the diet for normal metabolic processes. The absence from the diet must result in specific metabolic defects. The following "non-vitamins" may be some you have been tempted to try . . .

PABA (para-aminobenzoic acid); a very effective sunscreen, it is not a vitamin for humans.

Rutin: A bioflavonoid called a vitamin by its promoters. An essential nutrient for crickets, not for people.

"Vitamin B15" (pangamic acid): False claims include: it cures fatigue, alcoholism, autism, heart disease, gangrene, allergies, inhibits and reverses aging, enhances sexual and athletic performance. According to George Briggs, Ph.D., professor of nutrition at the University of California at Berkeley, "It is not a vitamin in any sense of the word. Furthermore, one of the ingredients in pangamic acid is dichloroacetate, which is mutagenic and possibly carcinogenic."

"Vitamin B17" (laetrile): Its promoters claim that cancer is a vitamin deficiency and that laetrile or "B17" is a vitamin that cures it. Laetrile, or amygdalin, is a cyanide-containing compound found in apricot pits and seeds. When taken in large amounts, hydrogen cyanide (a deadly poison) is released, which can produce symptoms such as nausea, dizziness, convulsions, and even death. The real tragedy: people with essentially curable cancers have refused conventional therapy, taken laetrile instead, and died of cancer. Laetrile is not a vitamin.

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis.*

Amadeus
collection

Unique hand-sculpted elegance,
When you want to create a special sensation. Classic champagne dial. Rich 18K gold electroplate. Slim and ultra-flexible. Scratchproof sapphire crystal.
Water Resistant.

His: $695. Hers: $680.

Saks Fifth Avenue

RW
RAYMOND WEIL
GENEVE

© Lew Combs

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© 1984 R. J. REYNOLDS TOBACCO CO.

ULTRA LIGHTS: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.
FILTER 100's: 9 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report MAR. '83.

THE TASTE OF SUCCESS

VANTAGE

Great Taste with Low Tar.
That's Success!

Q&A

Switching shampoos ...oily-skin aids... "magic" ingredients? ...skin smoothers

Q Why do I have to switch shampoos regularly to get the same healthy-looking, manageable results with my hair?

A According to Mitchell Wortzman, Ph.D., director of pharmaceutical sciences at Neutrogena: "Many shampoos and conditioners contain ingredients that are heavy on hair. They may leave behind a residue that can build up with successive washings to make hair limp. Because each shampoo has a different ratio of conditioner to detergent, switching shampoos often has the effect of stripping away conditioner residue."

If you use a cleansing shampoo *and* a conditioner daily, go one day a week without the conditioner. If you use a conditioning shampoo plus conditioner and your hair tends to become dull, try switching to a cleansing shampoo—such as Neutrogena's—once in a while.

You may also have to switch shampoos simply because the needs of your hair change—usually for environmental or physical reasons. "The condition of your hair can change as a result of low humidity in winter, high humidity in summer," says John Corbett, Ph.D., vice-president of technical development, Clairol. "The state of your health to some extent also controls the oiliness of your scalp."

One way to help meet your hair's changing needs: Clairol's Essence shampoos—seven botanical formulas including extra cleansing, conditioning, and highlighting.

Q My skin is somewhat oily. Should I change my skin-care regimen during the summer?

A "Whatever you do normally, you should do better and more thoroughly in summer," says Jack Mausner, Ph.D., vice president, research and development, Chanel, Inc. "This means, for oily skin, a stricter cleansing regime. All skin types also need some form of protection from the sun's ultraviolet rays."

Look for products that have "adsorbent" properties—such as Chanel's Purifying Clay Cleanser—to remove excess oil without stripping your skin. Supplement this—once or twice a week—with a deep-cleansing mask to help further control surface oil. Use moisturizer only *when* and *where* you really need it, or use one designed for oily skin, preferably one with an ultraviolet filter (such as Chanel's Protective Controlling Moisturizer with SPF 8).

Q I'm always reading about "magical" new skin-care ingredients. Are there really such things?

A Although there are no products that perform miracles, often new research means more effective ingredients that protect, repair skin more effectively. One such ingredient, Primilin, was developed by researchers at Elizabeth Arden and then introduced as Primilin II in Lip-Fix—a moisturizer that actually repairs lines temporarily. Arden's new Eye-Fix contains Primilin III and is designed to keep eye-shadow from creasing. (More on Primilin, see page 377.)

Another recent ingredient breakthrough: an amino-acid complex known to help plants heal themselves in places where the outer skin has been broken, has been refined by Redken scientists and applied in a new skin treatment—Clinical Response.

Says dermatologist/pathologist Rick Parkinson, M.D., of Brigham Young University, who discovered the original extract, "I theorized that a wrinkle is not an inevitability but an injury to the body's collagen network because people who have never gone out in the sun do not wrinkle in the same way as those who do. After testing the plant hormone in the lab and on people, we found that it made sun-damaged, wrinkled skin look younger and feel smoother."

Clinical Response is said to repair fine lines, has a mild sun protection factor.

Q With warmer weather and barer summer clothes, how can I keep my body skin looking very smooth and supple?

A Hair removal is the key. The best ways of doing it: shaving, depilatory cream, waxing. The last will leave skin smoothest for the longest time; the other two are easiest to do at home. A quick review of the rules:

- In the case of depilatory cream, follow instructions carefully and be *sure* to do a patch test. For even less chance of irritation, most depilatories (including Bikini Bare) now come with a finishing cream.
- For women who prefer the ease of shaving but have very sensitive skin, be sure to lather skin well. One alternative to soap: Medicated Noxema Shave Cream for Extra Sensitive Skin.
- Once a week: after bathing, help patches of dead skin to slough off with a washcloth, loofah, or a grainy product like Clinique's Body Sloughing Cream. ▽

Christian Dior
PARFUMS

Dioressence. Exuberant. Smouldering. Uninhibited.
Le nouveau parfum. Exclusively Dior.

DIORESSENCE

Christian Dior

DIORESSENCE

ESPRIT DE PARFUM

Christian
Dior

L'esprit nouveau

Announcing a bloom of perfect color for your lips.
It's our rare lipstick formula drenched with natural
moisturizers, for color that stays very fresh. Very silky.
Imagine the pleasure of perfect, in 24 glorious shades.

Cutex Perfect Color

Send $2.00 for ESPRIT'S SPORTSWEAR catalog or write for store near you. ESPRIT 924 Tennessee St., San Francisco, CA 94107

SPIRIT

It's More you.

It's long.
It's slim.
It's elegant.

© 1984 R J. Reynolds Tobacco Co

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.

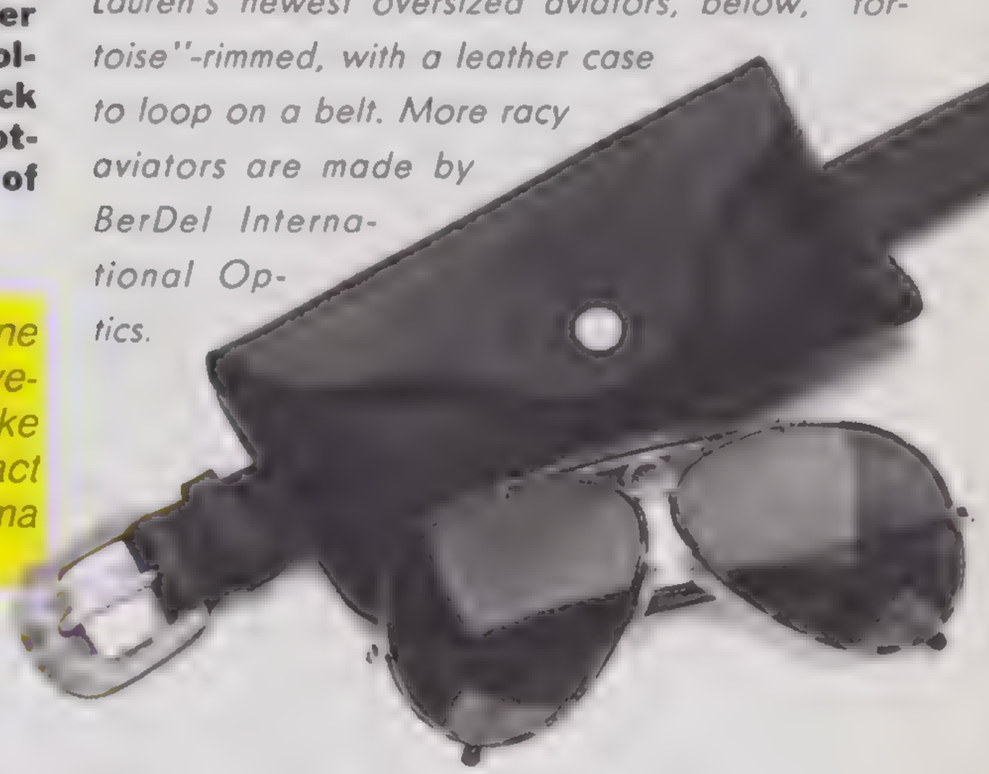
eyes only

Sunglass trends…tinted contact lenses…skin care/eye care…

Hottest frames: cat's-eyes

Still the freshest looking frames around: the upswept, upturned "cat's-eyes," like those *above right*. Not a "retro" version of the '50s cat's-eyes, these are modern, new. Take the frame colors—pure purple, electric blue, slicker yellow. Sportier versions come in colorful plastic—e.g., Tura's two-toned colored frames, not shown. Center, *above right*—Mikli's black frame, edged in turquoise. A more refined take, top and bottom: thin-framed black or "tortoise" cat's-eyes, with a strip of silver or "gold," by Christian Roth for Optical Affairs.

Suddenly, sunglasses are the essential accessory . . . in fashion shows, on women everywhere. Ralph Lauren's newest oversized aviators, below, "tortoise"-rimmed, with a leather case to loop on a belt. More racy aviators are made by BerDel International Optics.



Beauty focus: delicate eyelid skin . . . *it's one of the first places to show fine lines and wrinkles and is a part often ignored in skin caring. Now, helping to make eye-area care a habit, the newest treatment lines often include eye creams that don't make eyelids puffy. All are best applied at night, before bed, after removing makeup, contact lenses. Some of the richest creams: Guerlain's Eye Contour Creme, part of the Issima line; Discip'line's Eye Wrinkle Cream; Orlane's Ligne Pure eye cream.*

Beach-bag/handbag stash: these bright plastic sunglasses, *above*, that fold up into a neat, compact size. From Italy, Tuttifruttis by Thema are framed in six summer brights (crayon red, yellow, more). Morgenthal Opticians, NYC, carries them and can fit frames with prescriptive lenses.

Q I've heard about the new tinted soft contact lenses. Are they safe? Do the colors look natural?

A "Before they were put on the market, tinted soft lenses underwent thorough FDA-testing. The FDA found tinted lenses safe for eye wear," said Patricia Semmelmayer, product director of Softcolors by Ciba Vision Care.

To create the most natural-looking eye tints, lens-developers wanted to hit the perfect balance between a light tint (that looks natural but doesn't show the color change on the eye) and a dark tint (that changes eye color but makes eyes look glassy and artificial). The manufacturers came up with four lens colors—blue, aqua, green, and amber—that give a noticeable eye color change and reveal the iris's natural striations.

The lens tints look "real," especially when accompanied by slight changes in makeup. According to makeup artist Jordan Braithwaite: "Blue and aqua lenses look great with pink-toned blusher and lip colors. Earthy-hued shadows, cheek colors, and lip colors work well with amber lenses. Green contacts give the most intense special effect when eyes are lined in black, shadowed in gold, with pale cheeks and lips."

In the works: later this year, Ciba expects to introduce tinted bifocal contacts and tinted soft lenses that correct astigmatism. And new lens tints—such as "Elizabeth Taylor" violet and an additional blue—are also being developed for soft contact lenses.

Top left photo ARTHUR ELGORT, all other [illegible] earrings by Isaac Manevitz for Ben Amun. Details see last pages

You need more than the finest shampoo

Give your hair the very best conditioner

1. The first step to shining, healthy hair is the very best shampoo.

And 25 years of expertise stand behind Vidal Sassoon's Original Salon Formula.
It lathers into a rich drift of almond scented suds that help prevent the hair from drying. Just leaves it smelling fresh. Feeling clean and strong. And looking full and shining.

2. Take the second step to beautiful hair with Vidal Sassoon's Protein Hair Re-Moisturizing Creme.

Today, you would never dream of washing your hair without conditioning it. Because today you realize that a good conditioner is vital to the healthy look of your hair.
We call our conditioner Protein Hair Re-Moisturizing Creme. Worked into the hair after washing, the protein in its extraordinary formula puts back the protein which helps make your hair thick and lush with the look of good health.
And salon-tested Protein Re-Moisturizer is gentle and easy enough to use every day. Because isn't that the look you want from your hair every day?

© Vidal Sassoon, Inc. 1984 Hair by Avram of Vidal Sassoon Salon, New York

And the finished look of Finishing Rinse

3. Step three is the finished look in Vidal Sassoon's 3-step system.

You've washed your hair. You've conditioned it. Is that enough? Vidal Sassoon says no. Every day your hair takes a beating from mere styling. And the moisture content is slowly lost. Salon-tested Finishing Rinse actually seals and helps protect your hair from styling damage. Even controls static and tangles. Leaves your hair marvelously easy to style and manage. It's what gives you that "finished" look.

VIDAL SASSOON HAIR CARE

If you don't look good, we don't look good.

There's simply no substitute

For over 25 years, Vidal Sassoon has been setting styles in hair with spirit and imagination. Today, his fresh approach is still making heads turn. Now, he creates the products that make today's hairstyles really work.

Introducing New Styling Gel

When you want a more stylized look, reach for this clear gel. It lets you curve, contour and sculpt your hair. Gives it body and shine. Makes it look sleek without looking stiff or feeling sticky.

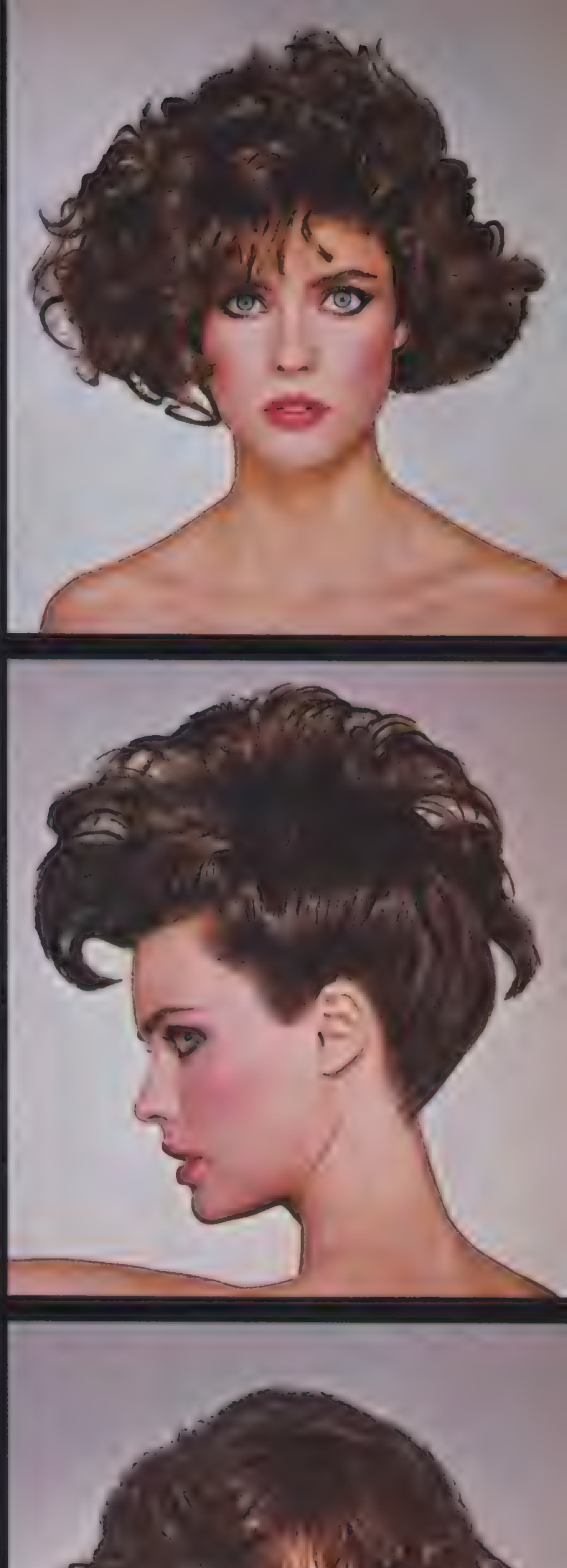
© Vidal Sassoon Inc. 1984 VIDAL SASSOON IS REG. U.S. PAT. & T.M. OFF.
Hair by Jerry Braunton of Vidal Sassoon Salon, Beverly Hills Makeup by Alexis Carydias

for the style of Vidal Sassoon

Introducing New Styling Mousse

For versatile styles you'll need a swirl of mousse. It helps hair stay exactly where you put it. Gives it more body. Makes it look thicker. Vidal Sassoon created this mousse to work with all hairstyles. Whether short or long, straight or curly, it can make your hair look its best and stay that way. In light and extra hold formulas.

So when it comes to hair style, there's simply no substitute for the style of Vidal Sassoon.



VIDAL SASSOON HAIR CARE

If you don't look good, we don't look good.

Introducing Julia... A Victorian Bride

©DM

Shown smaller than actual size of 12" in height.

Between Us

New females' game... our effect on ethics ...a computered future

By Lorraine Davis

IN HER OWN WORDS . . .

"In Emily Post's day, conduct was either white or black, right or wrong; now, we have more choice—and more complex situations: women in jobs, unmarried couples living together, second marriages. . . .Guidelines help because knowing you're doing something right gives you self-confidence."—*Elizabeth Post, granddaughter-in-law of Emily Post and editor of fourteenth edition of "Emily Post's Etiquette" (Harper & Row)*

"I can remember a few years ago when men stumbled over legislation concerning women. Now they recognize that these are concerns that voters will have when they're thinking about whom to elect. . . .These problems that the country is facing right now need the best minds, and you can't take half the population—you need the whole population."—*Barbara B. Kennelly, Connecticut Congresswoman, advocate in the House of Child Support Enforcement Amendments*

"Women have better skills than men, and they have good attention to detail; but they must learn to be better risk-takers: instead of asking 'What will I lose?' ask, as a man does, 'What will I gain?' If you don't allow yourself the opportunity to fail, you won't allow yourself the opportunity to succeed."—*Susan A. Davis, president of The Susan Davis Cos. (public relations, advertising, political consulting); recipient this month of 1984 Women in Business Advocate Award from U.S. Small Business Administration*

WOMEN ON THE LINKS!

Golf has long been one of those male preserves popular with those in business and the professions; women got out on private-club courses on family memberships, and single women have been accepted in numbers only during the last five years. Now, savvy women golfers have organized Business Women's Golf Association, Inc. (245 East 63rd Street, NYC 10021; 212/832-8736). Sandy Jones, its president and founder, has said, "Golf is one of the best tools you can put in your briefcase." Sandy admits that little real business is transacted on the golf course; but she thinks that eighteen holes are much better than lunch as a chance to assess your prospect's character.

The Association aims at nationwide membership, does clinics, films, trips, instruction for beginning golfers; and in cooperation with a New York bank it has set up the first all-businesswomen golf tournament this month: the Manufacturers Hanover/Business Women's Golf Classic, to be played on May 7 at Wykagyl Country Club in New Rochelle, New York, will draw female foursomes from the corporate community.

Is golf better as a businesswoman's game than, for instance, tennis? Sandy Jones explained that the golf handicapping system lets a woman play against any man, no matter what his expertise, without fear of an embarrassing drubbing. (Sandy's own handicap has dropped from 40 to 7 in ten years of business golfing.)

CALLING ALL GIRLS . . .

Fifteen years ago, Sesame Street, an innovative program for children, first flashed on the television screen; now, youngsters are sitting at computer VDTs, and Children's Television Workshop, producers of Sesame St., publishes a computer magazine for kids. Nina Link, a vice president and the publisher for CTW, said, at a National Council of Women seminar, ''New technology can become a catalyst for progress because it helps people to look at things in new ways; but today the predominant attitude is that young girls who are interested in computers are tomboys. Unless females become part of the technology that is the future, future communications could be male-dominated. We need the participation of everyone--and the future is now.''

RAISING STANDARDS

"What is exhilarating is that, in a profession that needs the highest talent it can attract, the presence of women has an elevating effect. It is upgrading the profession." That's the judgement of Dean George Rupp at the Harvard Divinity School. Professor Richard R. Niebuhr concurs, said women in the School have **"had the effect of making the intellectual spectrum much more complex and dramatic."** Both were quoted in the newsletter of The Rockefeller Foundation, one of the supporters, along with the Ford Foundation and the Merrill Trust, of a Women's Studies in Religion Program at the School, where women now make up 44 percent of the enrollment.

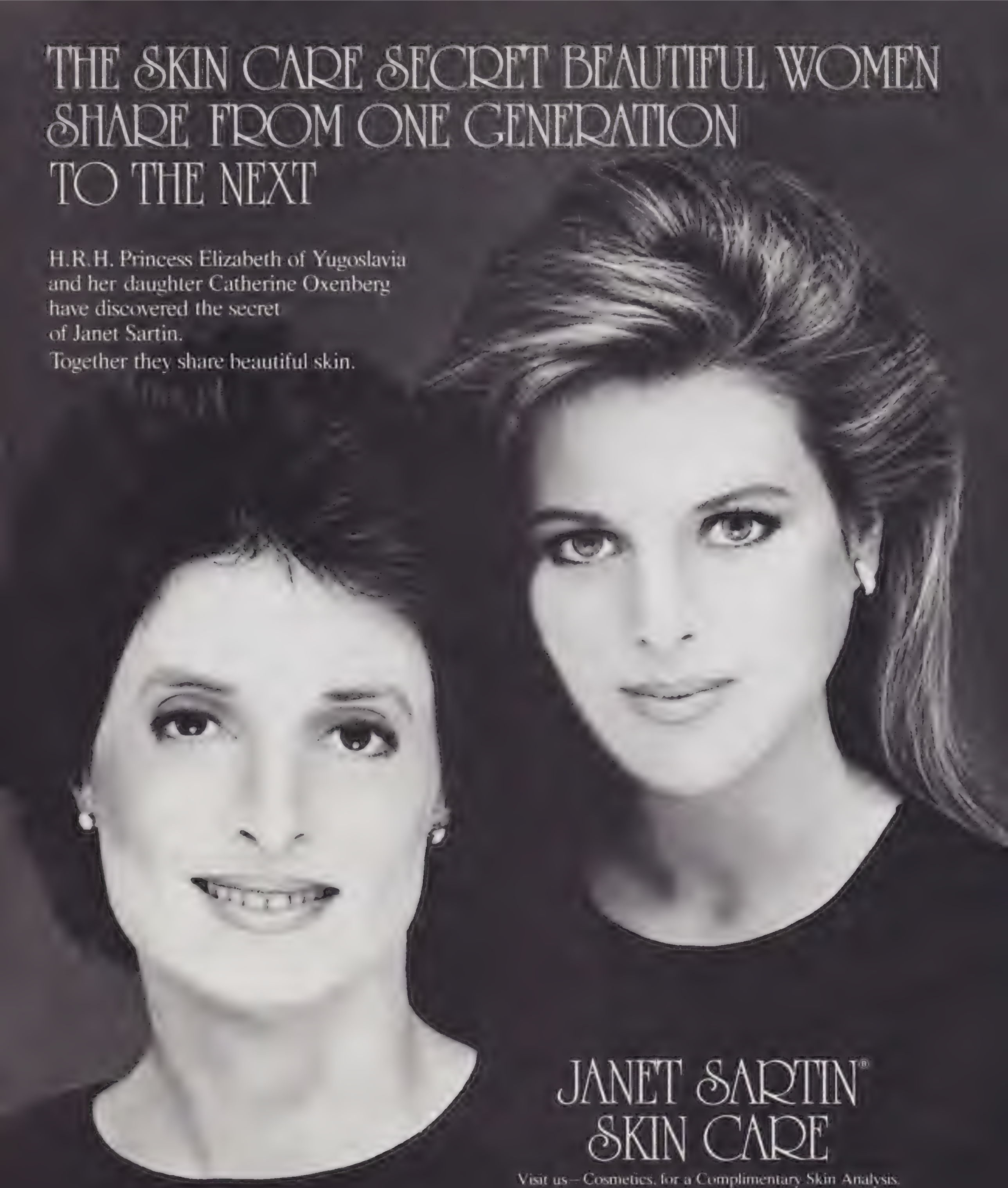
The Divinity School prepares students of varied faiths for not only the ministry but other careers. Constance Buchanan, director of the school's Women's Program, said, "Some already have other advanced degrees, want to study values questions in medicine, law, public policy. They are looking for an ethical analysis of institutions, professions, or public life."

MAY MOMENTS:

RACE: May 12 will see the Women's Olympic Marathon Trials for the 1984 Summer Olympics in—it fits—Olympia, Washington; will be televised in part live on ABC. . . . PRIZE: May 24 brings the first annual Emily Warren Roebling (she was the woman behind the building of the Brooklyn Bridge) award to a woman for contemporary achievement in American business by National Women's Hall of Fame and Citicorp . . . . PRESENCE: May 28 opens encampment of Women's Peace Presence To Stop Project ELF (Navy's first-strike transmitter for Trident nuclear submarines) in Northern Wisconsin (info: 1016 N. 9th St., Milwaukee, WI 53233; 414/272-7457). . . . MUSIC: May 30-June 6th, concerts featuring women as composers and performers, in Contemporary Music Festival at College of Charleston's Fine Arts Center, part of Piccolo Spoleto Festival, during Spoleto Festival in Charleston, SC. . . . ADVENTURE: May 28, race camp at Mammoth Mountain, California, by Woman's Way Ski Seminars, (Box 1182, Tahoe City CA 95730; 916/583-2904), or time to sign up for white-water raft trips in California in Mariah Wilderness Expeditions (415/527-5544; P.O. Box 1384, El Cerrito CA 94530): mother-daughter trip, July 16-17; mother-son trip, August 2-3; women over thirty-five, September 5-8; or women-only white-water rafting in Idaho, July 22-26, by river Odysseys West (RT 12, Box 854A-H, Spokane, WA 99203; 509/534-2024).

THE SKIN CARE SECRET BEAUTIFUL WOMEN SHARE FROM ONE GENERATION TO THE NEXT

H.R.H. Princess Elizabeth of Yugoslavia
and her daughter Catherine Oxenberg
have discovered the secret
of Janet Sartin.
Together they share beautiful skin.



JANET SARTIN® SKIN CARE

Visit us—Cosmetics, for a Complimentary Skin Analysis.

Janet Sartin • 480 Park Avenue, New York—Bloomingdale's • New York, New Jersey, Philadelphia, Boston, Washington, D.C., Dallas
Marshall Field's • Chicago, Milwaukee, Houston, Dallas—Macy's • Herald Square—Bonwit Teller • Beverly Hills, Troy, Michigan—Neusteters • Denver
Collectables • Memphis—Harvey Nichols • London—Rosebay At Brown Thomas • Dublin—Caprice Dorothée, Terre Etoilé • Quebec

If you do not live near a Janet Sartin location, write to us for a Skin Analysis Chart at Janet Sartin, 480 Park Avenue, New York, NY 10022 Dept. A

© SARTIN ENTERPRISES, LTD 1984

GIVE IN TO

THE BAHAMAS

Chart your course for beautiful **Cable Beach.** The newest complete resort area in The Bahamas. A tranquil setting on two miles of uncrowded, powder-white beaches, and famed crystal-clear waters. Here you'll find luxury hotels providing sports, fine restaurants, shopping, and entertainment second to none...for the most unforgettable vacation experience under the sun!

Cable Beach is just minutes away from the Nassau International Airport, and convenient to Nassau's colorful gift and specialty shops.

Warm up to the action at **The Ambassador Beach Hotel.** Everything to do in a setting of island charm: championship golf; beach and water sports. Or relax all day...then dance the night away!

DAVID HAYES
for
Lillie Rubin

SOUTH & WEST

Stroll along **The Cable Beach Promenade,** connecting the resort's hotels. Each hotel has its own distinctive charm and mood. You'll enjoy swimming, snorkeling, windsurfing, sailing, scuba diving, and parasailing. At **The Cable Beach Hotel,** a new sports center features squash, racquetball, tennis courts, golf, and saunas.

In The Bahamas, you never run out of things to do...until you want to.

(This page) **The Nassau Beach Hotel,** an elegant hotel of spacious suites and guest rooms, where adventure begins just outside your door. By land or by sea. And if dining is your pleasure, indulge in sumptuous native delicacies at five superb hotel restaurants.

(Opposite page) **The Cable Beach Hotel,** a new world-class resort where luxury is a way of life. 700 rooms and suites, each with an ocean view...and the newest casino in The Bahamas. A spectacular musical review and nightclub. Whatever your pleasure, the climate's always right, for glorious sun-filled days ...and glamorous nights!

GIVE IN TO

THE BAHAMAS

JONATHAN HITCHCOCK FOR REUBEN THOMAS

for

Lillie Rubin

SOUTH & WEST

Historic prize-winning paintings from Paris' fine arts academy

By Barbara Rose

Merson's "Le Soldate de Marathon," 1869 Prix de Rome winner

The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863. Until Realism displaced neo-Classicism in the mid-nineteenth century, French painters received their training at the Ecole des Beaux-Arts. Students at the school included David, Ingres, Bouguereau, and Girodet, all of whom competed for—and won—the Grand Prix de Rome. Winning meant the government sent the aspiring young artist to study the great art of the past in Rome, the center of the classical tradition. Currently, a collection of paintings by winners of the prestigious Prix de Rome is being shown at the Virginia Museum of Fine Arts in Richmond (through May 27). The show travels to Indianapolis, Baltimore, Phoenix, Palm Beach, San Antonio, and New Orleans.

As Philippe Grunchec, curator of the Ecole's collections, points out in his catalogue, the basis of the Beaux-Arts curriculum was drawing, first from casts, then from the figure. Without this, the student could not progress to the higher levels of painting. Because the academy provided a firm grounding in traditional skills, strong talents were able to break with academic conventions without losing their sense of painting within a tradition in which skill was prized and rewarded rather than ignored or even despised.

The notion that avant-garde artists made themselves up rather than defining themselves in opposition to the academic training they had mastered is false. Unfortunately, it has become dogma in some American art schools, although slowly, it appears, we are witnessing a new generation of students willing to train within a rigorous academic curriculum. Two American schools inspired by the Ecole des Beaux-Arts, the Pennsylvania Academy of the Fine Arts in Philadelphia and the National Academy of Design in New York City, are experiencing a renaissance as serious students begin to want to learn to draw again, no longer dazzled by schools that teach marketing, psychology, and personality projection in the name of fine art. Dedicated to recreating an academic education as practiced in the nineteenth century, the fledgling New York Academy of Art has just leased a building at 419 Lafayette Street.

Where this will lead, no one knows. The avant-garde has been functioning so long without any opposition that it has become self-indulgent to the point of proclaiming that Bad Painting is good. At least some artists are beginning to want to do good painting again, which may mean disciplining self-expression to tradition, at least in an initial stage of artistic formation.

LATE PICASSO

Picasso "Man with a Big Hat," 1970, oil on canvas, 31⅞" × 25⅝"

Is late Picasso great Picasso? Many eminent art critics and art historians, including Gert Schiff, who wrote the brilliant catalogue accompanying the show of Picasso's late works at New York City's Solomon R. Guggenheim Museum (through May 13), believe so. Certainly Picasso took Dylan Thomas' advice to "rage against the dying of the light" rather than to spend his sunset years depicting scenes of transcendent serenity. Unquestionably there are some masterpieces among the nearly two hundred works assembled at the Guggenheim that Picasso produced between 1963-73. There are also some real clinkers.

Unfashionable as it now is to criticize anything about Picasso, one must still raise the possibility that the enthusiasm for his latest works coincides too neatly with the fad for "bad painting," i.e., intensely expressionist, frequently violent, primitively executed images. "Bad painting," the movement launched as a challenge to accepted canons of taste, could easily have found inspiration in Picasso's late works. However, there is an enormous difference between Picasso's most infantile moments of self-expression and the cynical pseudo-naïve style of younger artists who took his looseness for license to do away with structure, coherence, and composition. For no matter how freely or uninhibitedly Picasso painted, his mastery of drawing and composition was so total, no one would mistake him for an uninformed dauber. In other words, his freedom from convention, which is particularly apparent in the raucous color and rapid execution of his late works, was won doing battle with an academic tradition, which he had mastered by the time he was a teenager.

Younger artists starting where he left off, on the other hand, may never have studied drawing or composition, let alone color theory. Art schools today (see above) have been notorious for jettisoning the techniques and discipline that Picasso learned first from his painter father and later as a student at the Barcelona Academy of Fine Arts. Seeing only Picasso's late paintings may make one forget that, unlike his young admirers, he could also do "good" painting, and that his distortions, elisions, and liberties were deliberate deviations from conventions that he had thoroughly absorbed.

Top ECOLE NATIONALE SUPERIEURE DES BEAUX ARTS, PARIS. Bottom COLLECTION MARINA PICASSO

ELIZABETH ARDEN INVENTS SKIN CARE FOR YOUR LIPS

LIP-FIX

LIP-FIX SOLVES THREE MAJOR LIP PROBLEMS

Lips are unretouched

Visible Difference Lip-Fix Creme* with Primilin II:

- Controls lipstick bleeding.
- Smooths out vertical dryness lines.
- Conditions dry lips.

Scientific proof, in booklet form, is available at the Elizabeth Arden counter.

Elizabeth Arden

DERMATOLOGIST, CLINICALLY, ALLERGY TESTED. FRAGRANCE FREE.

*Patent Pending

© Elizabeth Arden, Inc., 1984

Discover EYE-FIX,
to keep eye makeup

VISIBLE DIFFERENCE

EYE-FIX PRIMER

with Primilin III

© Elizabeth Arden Inc 1984

the breakthrough way beautiful all day, all night.

ONLY EYE-FIX HAS PRIMILIN III.
IT WORKS—TESTS PROVE IT.

Eyelids are unretouched.

CONTROLS CREASING, STREAKING, FADING.

- Eyeshadow glides on like silk, blends perfectly.
- Keeps eye makeup color-true, perfect all day, all night.

ADDS PRECIOUS MOISTURE.

- Brings vital moisture to the delicate eye area which is so prone to aging.
- With continued use, provides long-term moisturization benefits.

FEELS SO SHEER AND LIGHT.

- Invisible. You can't see it or feel it when it's on.
- Colorless. Contains no frost or tint to distort eyeshadow color.

Eye-Fix is specially formulated and tested for the delicate eye area.

Elizabeth Arden

DERMATOLOGIST, CLINICALLY, ALLERGY TESTED. FRAGRANCE FREE.

A booklet with documented proof is available at the Elizabeth Arden counter.

From Switzerland…
A new dimension in watch design.
Rado Florence.

Rado creates a timepiece that sets new standards of design and elegance. A timepiece of revolutionary construction; slim, feather-light without the conventional metal case. The precise quartz movement is water-sealed and its scratch-proof sapphire crystal makes it a timepiece of ageless beauty. The Rado Florence Collection for men and women from $695 at fine jewelry and department stores.
For color brochure, write
Rado Watch Company, Inc., 1140 Avenue of the Americas,
New York, New York 10036.

RADO

The best-selling quality Swiss watch in Switzerland.

New York/PETOCHI & GOREVIC • TOURNEAU • W. KODAK JEWELERS • SAKS FIFTH AVENUE • MACY'S • LONDON JEWELERS (L.I.) • New Jersey / BARCLAY JEWELERS • W. KODAK JEWELERS • Florida/MAYOR'S • TOURNEAU • KIRK & NEUBAUER • SAKS FIFTH AVENUE • MACY'S • California/ CARLYLE JEWELERS • SIDNEY MOBELL JEWELERS • SAKS FIFTH AVENUE • BULLOCKS WILSHIRE • Illinois/HENRY KAY JEWELERS • Massachusetts/SAKS FIFTH AVENUE • Maryland/SAKS FIFTH AVENUE • Washington, D C /GARFINCKEL'S • Texas/SAKOWITZ • SAKS FIFTH AVENUE • MARSHALL FIELD & COMPANY

La passion du moment. L'éternel féminin

Jean-Louis Scherrer

Parfum Haute Couture Paris

Saks Fifth Avenue

PLYMOUTH TURISMO 2-2

Leave it all behind for $6591.*

Life is fun again.
You take control! You're feeling good. You're driving a 1984 Turismo Duster by Plymouth. And you bought it for hundreds of dollars less than a Camaro, Firebird or Mustang. You have special interior trim, rallye road wheels, rear-deck spoiler, reclining highback bucket seats and more. You have front-wheel drive (Camaro, Firebird and Mustang have rear-wheel) and with rack and pinion steering your cornering is tight, controlled. Match it!

Shifty or shiftless. It's your option.
Match it, anyone!
You had a choice of two special Transmission Packages for an incredibly special price that included 5-speed or auto-

*Base sticker price excluding title, taxes and destination charges. **Based on comparison of MSRP. †Use EPA est. MPG for comparison. Your mileage may
Limited warranty. Deductible applies. Excludes leases. See dealer for details.

New Plymouth Turismo Duster.

matic, AM/FM stereo radio, 2.2 liter engine, center console, exterior dual remote mirrors and more. Match it!

Fun you can afford. 49 est. highway 34 EPA est. MPG.† Match it!
You're cruising along. You can afford every mile of it. New Chrysler Technology planned it. Match it, Fiero!

What a relief. Plymouth: Best built, best backed American cars. Match it, anyone!
You enjoy your Turismo Duster with lots of assurance Plymouth has the lowest percentage of safety recalls according to National Highway Traffic Safety Administration data for '82 and '83 cars designed and built in North America. You also have the best protection plan in the business. Plymouth has so much confidence in the quality of every new Turismo Duster (and why not!) they back it for 5 years or 50,000 miles on the engine, powertrain and against outerbody rust-through.†† Don't bother, you can't match it!

Every time you climb into your Turismo Duster, you know you've left it all behind. Buckle up for safety.

Plymouth Turismo 2.2. $7280.*
0-50 in 5.7 seconds.° Match it, Camaro Z28!

5/50 Plymouth Turismo Duster. Match it! (If you can.)

Plymouth

†Actual highway and California estimates lower. ††5 years or 50,000 miles whichever comes first.
°Tests conducted by NHRA using standard equipped competitive cars

Raffinée

THE INSTINCT FOR THE EXQUISITE

Houbigant · Paris

"This book is about you

It is about your physical shape and condition, your general level of fitness, your eating and drinking habits, your beauty routines and make-up techniques, your lifestyle and methods of managing stress, your daily and monthly rhythms..."

It starts with a profile you create yourself—with a series of exercises, questionnaires and charts that let you put the *Vogue* concept of beauty into the only context that really counts: your own.

Use the profile to find out what shape you're in—physically, psychologically and emotionally. Find your weak points and your strengths.

Discover what specific things in your life and your face and body need doing over.

Then set your goals, and this extraordinary book will show you step by step how to achieve them!

From British *Vogue* Health Editor Deborah Hutton and an international team of beauty experts, here are the techniques to create a really practical beauty program for life. Over 150 brand-new full-color photographs and an exciting, revealing and readable text show you how to improve the *inner* you and the *outer* you, to achieve an *ideal* you. Here are the secrets you need to know about your body, skin, hair, face, nails, teeth, cosmetics, coloring and exercise. Step-by-step make-up techniques will give you "great bones" even if nature didn't. Exercises will reshape your arms, legs, breasts, waist, back, buttocks, neck and face. You'll even find an A-Z listing of common health and beauty problems and what to do about them.

Only the experts of *Vogue* could write this book that starts with you, designs a program around you and ends up with a far happier, more energetic and—*yes*—more *beautiful* you!

Oversize 9 1/2 x 11. 150 new photographs, 50 line drawings (almost all in color). $19.95.

VOGUE COMPLETE BEAUTY

All the step-by-step techniques that create the VOGUE beauty look, plus:

How to give yourself a luxurious manicure and pedicure
What you can change about your body type
10 exercises to increase your stamina
6 exercises that can train your face to new beauty
4 serious eating problems
How to wash your face—you'll be amazed at what you don't know!
Why you should be as careful removing your make-up as you are putting it on
Skin care for each decade of your life
7 ways to remove unwanted hair—when and when not to use them
8 ways to take better care of your eyes
10 tips on how to give—and get—a great massage
4 ways to keep cosmetics "good as new"
How to hide dark circles
8 ideas for getting the most out of 8 hours of sleep
Recipes, menus and hints to make dieting as easy as possible
13 kinds of cosmetic surgery—from a brow lift to body sculpture
8 ways to manage stress
A quick and complete course of yoga
9 rules for a good night's rest
Special pregnancy exercises
Beauty tips for 40-plus
And much, much more

I want to start my *Vogue Complete Beauty* program right away. Please rush me my copy of this extraordinary book. I enclose my check or money order for $19.95 plus $2.00 per copy for postage and handling, total: $21.95. If I wish, I may return the book within 10 days for a full refund.

Mail to: Condé Nast Books
P.O. Box 431
Bloomfield, NJ 07003

Allow 6-8 weeks for delivery.

One of the few things known about her is that she always wears Calandre.

paco rabanne/paris

Saks Fifth Avenue

HAIR NOW

new spirit

Fresh options in style, color, cut...

WARM-WEATHER HAIR DIRECTION: UP! . . . AWAY FROM THE FACE, OFF THE NECK. An especially appealing idea when hot weather is here, and clothes have taken on a looser, freer line. The change: what "lifts" hair, gives it shape now is less a matter of complicated styling tricks, more a reflection of the new ways stylists are cutting short "supportive" layers underneath the top layers of the best new cuts (at *left*, long hair with the lift, the look of short, styled by Ezel for Bumble & Bumble, NYC). . . . Also making news in Paris and New York: the "buzz" cut (see *below*) with a beveled wedge of layers at the nape of the neck. Not only does it give hair bulk and volume in back, but—a "plus" every woman can appreciate—it builds in styling ease, helps hair fall into place in minutes.

Making news on the haircolor front: conditioner-based highlights that boost hair's "life" and shine, gain in natural-looking brilliance when exposed to sunlight, fade out subtly over several months. . .

New point of "focus" in hair of every length: the sculptured line, the "shape" of a woman's head. . .

STYLE PLUS EASE...

That's what women are demanding--and getting--from the best new salons now. Salons geared to the pleasures--and pressures--of busy women, who need to be in-and-out fast but still enjoy the pampering of relaxed ''private time.'' Where to find it: in NYC, at Rusty's 56, where women--and men--are welcomed in a ''living room''; their exclusive grape-seed conditioner lasts for weeks . . . and, the newly expanded Place Vendôme in Summit, New Jersey, where, next month, a full staff of hairstylists joins the facialists and a masseuse (201/522-0224). . . . Adding to a cut's staying power: a foam-in styling mousse that ''re-activates'' with a damp brush/comb, new Alberto-Culver's Alberto Mousse European Styling Foam.

Parisian stylist Jean-Marc Maniatis's androgynous "double cut"—long on top, almost crew-cut at sides

The "buzz" at its most geometric—angled into a sharply shorter "wedge" in back, by Christiaan

New "take" on the ponytail: wrapped-and-tied, with height at the crown, from Christiaan

OFF-BEAT

Attracting notice now: hair at style extremes—like the sharp-edged "sculpture" of the short, razor-edged cuts *above* and *right*, the dramatic profile of a fabric-wrapped ponytail, *left*, a new way of giving long hair the "finish" of a short cut . . . Another idea: obviously fake, wispy, ribbon-tied braids to pin into one side of a classic "bob" (from hair stylist Antonio da Costa Rocha of NYC's La Coupe salon).

Photo top DENIS PIEL Bottom *left* and *right* ARTHUR [illegible]

[illegible] May, 1984

HEADLIGHTING

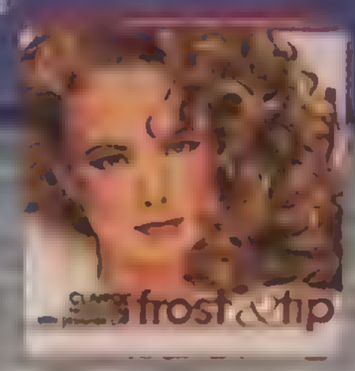
BY FROST & TIP

COME OUT OF THE SHADOWS. Whatever look you want, Frost & Tip has the lights—and the way to take you where you've never been before. It's called Headlighting, and Frost & Tip can give it to you.

EXPLORE YOUR POSSIBILITIES. The exclusive Designer Cap puts the exact Headlighting you want at your fingertips.

FIND YOUR FANTASY. To tame and brighten (far left model) highlight the "Hairline" section of the Designer Cap. To top light (middle) use the "Hairline" and "Crown" sections. To create an overall effect (right) use the "Hairline," "Crown" and "Backhead" sections.

Discover the lights of Frost & Tip. And light a few fires of your own.



SEE WHERE IT TAKES YOU.

ACTIVE HAIR

INTERCOIFFU

ONLY AT THESE SALONS...

ARIZONA
Cutters Hair
Phoenix / 602-263-1138
Mane Attraction Make-up and Hair Salon
Phoenix / 602-266-0065

CALIFORNIA
Antonio Benvenuto
San Anselmo / 415-454-1347
Hubert Braun Hairstyling
San Francisco / 415-421-1507
Mister Lee
San Francisco / 415-474-6002

COLORADO
Christiane Dupays—Scissors
Denver / 303-399-2062
Interhair
Denver / 303-777-3245/773-1152

DELAWARE
Central Beauty Salon
Wilmington / 302-655-1559/1550
Mr. Larry's Haircrimpers
Wilmington / 302-658-4400/
302-475-0104

DISTRICT OF COLUMBIA
Charles Russell International
Washington / 202-342-1942

FLORIDA
Fashion Focus, Inc.
Sarasota / 813-921-7485/7486
Joan Gabert Hair Design
North Palm Beach / 305-848-8444
Great American Hair Experience
West Palm Beach / 305-684-6576
Douglas Marvaldi's Glamour Quorum
Winter Park / 305-644-1500
Ugo Di Roma
Miami / 305-358-0044/854-6886
Yellow Strawberry
Ft. Lauderdale / 305-463-4343

GEORGIA
Scott Cole Inc.
Atlanta / 404-237-4970/4979
Mr. Warren's, Inc.
Atlanta / 404-261-9636
Don Shaw Hairdressers—Sylvia Shaw Skin Care—Make-up
Atlanta / 404-393-8303/934-6710
Superhair
Marietta / 404-427-3761

HAWAII
Tsuki's Hairstyling, Inc.
Honolulu / 808-946-3902

ILLINOIS
Jerry Adams Hair Salon
Chicago / 312-327-1130
J. Gordon Designs, Ltd.
Chicago / 312-871-0770
Mario Tricoci Hair Salon
Oakbrook Center / 312-323-0500/
312-884-7400

INDIANA
Roger's Hair Designs, Inc.
Evansville / 812-423-5423/476-1962

KENTUCKY
Roy & Co. Coiffures
Louisville / 502-897-1527

LOUISIANA
Sam Brocato Lockworks
Baton Rouge / 504-291-5316/927-3860
John Jay Salons & Schools
New Orleans / 504-282-0715—Office
504-282-7234—Salon
504-282-8128—School
Kenneth's Coiffures
Metairie / 504-833-5556
Navarro's Hair Performers
Lafayette / 318-981-7935

MARYLAND
L'Officiel of the Hair, Inc.
Baltimore / 301-484-1444/685-7711

MASSACHUSETTS
Dellaria Ltd.
Boston / 617-266-8255
John Fagone Hair Design Group
Marblehead / 617-631-0564/9893
Geneses
Faneuil Hall, Boston /
617-720-4555/734-4050
Olive's Beauty Salon Inc.
Boston / 617-247-3333/3334
Richard's of Wellesley
Wellesley / 617-235-9710/237-0041

MICHIGAN
Douglas J
Okemos / 517-349-0430
Bart Edmond Hairdressers
St. Clair Shores / 313-296-3660
Gerald's, Inc.
Suburban Detroit /
313-626-7176/420-0111
Nino of Somerset
Troy / 313-643-8740/8741
Panopoulos Salons
Grand Rapids & W. MI /
616-245-2287

Photos: Michel Comte

AMERICA'S BEST SALONS.

USA/CANADA

MINNESOTA
Rocco Altobelli, Inc.
Minneapolis/St. Paul / 612-690-3180
Rita Ambourn Hair Designers
St. Paul / 612-698-5537

MISSOURI
Casual Coif Ltd.
St. Louis / 314-647-4100
Tommie's
St. Louis / 314-997-0780

NEBRASKA
Claude's
Omaha / 402-392-0100

NEW JERSEY
Pierre de Beaumont
Haddonfield / 609-428-2326
Salon DuJour
Margate / 609-823-4131

NEW YORK
Victor Balestri's Intercoiffure
Rye-Brook / 914-937-5333
Victor Balestri's Intercoiffure
Scarsdale / 914-725-5333
Configéro Hair Design, Inc.
Manhattan / 212-688-3894
John Dellaria Salon
Manhattan / 212-925-4461
La Bottega
White Plains / 914-948-7227/7228
Nubest & Co. Salon
Manhasset / 516-627-9444

Papillon Designs
Huntington / 516-549-8542/
516-483-5418
Studio JAE Hair Design, Inc.
Mamaroneck / 914-698-3400/3401

OHIO
Arnold & David's Hair Designs, Inc.
Beachwood / 216-464-4722
Hair Surgeon Designers
Cincinnati / 513-621-3002/825-7740
Kenneth's Salon
Beachwood / 216-831-4898
Markfrank Salons
Beachwood Place / 216-464-6445/
216-781-1199
Michael's for Hair
Dayton / 513-435-4701
Phyllis at the Madison
Cincinnati / 513-321-1300
Raun Hairdresser
Kirtland / 216-256-3385/3386
Tanglewood Hairdressers, Inc.
Chagrin Falls / 216-543-9868

PENNSYLVANIA
Angelitto's Beauty Center
Somerset / 814-443-2223/445-7019
Adolf Biecker at Nan Duskin
Philadelphia / 215-576-8241
Robert Glider for Hair
Havertown / 215-446-8811/2929
Pierre & Carlo Inc.
Bellevue Stratford Hotel,
Philadelphia / 215-735-0164/
215-459-2575

Stephen's Hairgraphics
McMurray / 412-833-3288/941-4062
Uptown Hair Design
by Geri Mataya
Pittsburgh / 412-281-5400
V.I.P. Hair Salon
Huntingdon Valley / 215-947-5900/
215-947-5901

TENNESSEE
New Breed International
Memphis / 901-683-7306/761-1870

TEXAS
L'Image Salons
Dallas / 214-934-8080/526-6410
Mr. Tom's Inc.
Lubbock / 806-792-4363/799-3682
Paul Neinast Inc.
Dallas / 214-369-5350
Visible Changes/Fascination
Houston / 713-984-8800

VERMONT
Whitman & Whitman Hair Design
Brattleboro / 802-257-4349

VIRGINIA
Taylor Burgess Hairstyling
Salons, Inc.
Norfolk / 804-583-5821/461-1633

WASHINGTON
Gene Juarez Salons
Seattle / 206-628-0011/1405
Yuki's Diffusions
Seattle / 206-382-9166/838-4466

WISCONSIN
Erik of Norway Beauty Salon
Milwaukee / 414-354-1000

CANADA
(When in Canada visit):

ONTARIO
Alberto Coiffures Ltd.
Toronto / 416-789-4322/4323/4324
A Touch of Class
Sudbury / 705-522-7190/7191
Robin Barker Hairforce Salons
Toronto / 416-960-5545/923-4247
Robert Francois, Swan Hairstyling
Co. Ltd.
Toronto / 416-922-2118
Michael Kluthe Salon Ltd.
Toronto / 416-925-6306
Ronaldo's for Hair and Skin
Niagara Falls / 416-356-6033

QUEBEC
Charles of Westmount
Montreal / 514-931-7251
Interbeauté Deauville
Montreal / 514-866-6781/735-4432

AMERICA'S BEST PRODUCTS

MOST INTERCOIFFURE SALONS USE AND RECOMMEND THE QUALITY PRODUCTS OF THESE MANUFACTURERS.

CLAIROL #1 Professional Haircolor / WELLA Quality Haircare Worldwide / PAUL MITCHELL Natural Haircare System / FRAMESI Hair Pigment Art.

My mother and my grandmother were both blondes, and as a child they always made me feel special about having beautiful blonde hair.

Yet, for years I saw the light blonde hair I was born with gradually fade to a dreary, dark blonde, and felt it was somehow unnatural for me to do anything about it.

Every now and then, when I raced to my salon on my way to wherever, my stylist would bring up the subject of haircolor. But the usual shampoo and cut was all I ever felt secure about.

"Philip," I said, "My hair has changed so much since I was a child, I'm really afraid if I went back to lighter blonde, it wouldn't look natural. And then there's the whole business of the roots coming back."

Philip smiled.

"I understand exactly how you feel," he said. "We can't all be as lucky as *that* woman." He nodded towards a stunning brunette in the reception area, whose hair literally danced with gorgeous flecks of red as she turned to greet someone.

"She *is* lucky," I said.

"Of course she is," Philip said with a smile. "She's one of my color clients."

"Are you serious?" I said. "Would you believe she's actually about 40% gray?" Philip confided.

It blew my mind. I was really amazed that I, Ms. Check-It-Out, Ms. Stay-On-Top-Of-It, could be that out-of-it. I had simply assumed haircolor was what it had been back in my mother's unsophisticated world.

The fact was I'd never before talked to a professional about haircolor. It was only as my career really started rolling and I had less and less time to fuss with my hair myself, that I began relying on Philip more and more.

"So...I went back to my roots: blonde, without ever having to worry about 'roots' showing."

© 1984 Clairol Inc.

He was always helpful, always made it easier for me to care for my hair between visits.

Suddenly it dawned on me that he was only trying to help...with one of the first things anyone noticed about me: my haircolor.

"You know, Philip," I said at last, "I always swore I could tell when haircolor wasn't natural. But I'm starting to think I only noticed the people who went overboard."

Philip explained that you could get natural-looking haircolor today because of tremendous advances in color science and salon techniques.

"These days," he said, "clients can get color results that are exactly right for them. And you can often select color to last for as little or as long as you want it."

I realized that the natural-looking color Philip had shown me was created by his understanding and skill in color-treating hair the way nature does.

"Philip," I said, "I'm not only impressed—I don't think I'd trust anyone but you."

"May I quote you," he laughed.

Philip explained that he didn't need to change my color—he just needed to add some lighter highlights to make it look the way it used to. He showed me exactly how he could create beautiful, natural highlights in my hair by foil-wrapping fine sections with color in a random pattern.

Done professionally, with the regrowth camouflaged so expertly, my hair wouldn't need to be done so often —perhaps every three months.

It was clear that the blonde I had been—the blonde I knew and felt was the real me—had been sacrificed to a lot of mistaken notions I'd had about haircolor.

Now that I understood—nothing was holding me back.

I thought haircolor was unnatural. What was really unnatural was for me to have anything less than my original haircolor. That was as unnatural as letting myself become overweight and out-of-condition because I wasn't 16 anymore. As unnatural as not putting blusher on my face when I needed it. As unnatural as not going after anything worthwhile that I wanted.

So with Philip's professional care, I went back to my roots: blonde, without ever having to worry about "roots" showing. And being really blonde again was even more special than I remembered. So, that's what I'm going to be. Naturally.

CLAIROL PROFESSIONAL PRODUCTS AND YOUR SALON

Now there's nothing holding you back.

Send for the Free booklet that will help you and your salon colorist talk the same language. Write to: Clairol Salon Talk, P.O. Box 3211, Wallingford, CT 06494.

Welcome to a new world of creative living.

The making of a home begins with you. Your taste. Your passions. And your eye for beauty. This individual outlook on creative home living is captured in all its richness in the new *House & Garden*. America's most beautiful magazine...dedicated to uncovering new directions in design, decoration, architecture and the arts.

Join us as we enter the private worlds of today's tastemakers. Every month they'll awaken your creative spirit with their daring innovations and unique decorating touches.

With an expanded editorial content of over 100 pages, the new *House & Garden* will introduce you to the rare, the wondrous, the exquisite, the undreamed of. In each issue you'll find superb photographs, fascinating articles, and stimulating columns like these: *Antiques*, *Collecting*, *The Dealer's Eye*, and *Garden Pleasures*.

Don't wait—discover it all for yourself. Simply mail the accompanying card to receive your COMPLIMENTARY FIRST ISSUE and enter your subscription for 11 more issues (for a total of 12) at the introductory rate of only $19.97...a saving of $16.03 off the regular subscription price of $36. If card is missing, write to: HOUSE & GARDEN, Box 5277, Boulder, Colorado 80322. This limited offer may be withdrawn at any time.

HOUSE & GARDEN®

The magazine of creative living.

© The Condé Nast Publications Inc. 1984

VOGUE STAY YOUNG

THE BOOK THAT BEGINS
WHERE OTHER
HEALTH AND BEAUTY MANUALS
LEAVE OFF

The ability to prolong youth is now available to all of us. Science has progressed to the point where we know what to do to stay healthy and fit and productive right through to old age. These findings aren't secret; the information is in this book.

Expert contributors show you the importance of exercise and which exercises to do. Diet and nutrition can play essential roles for you. Cosmetic surgery has made remarkable advances. Sleep has been analyzed, as has sex in the advancing years. There is advice for clothes and for good looks for every age. There is a run-through of a complete medical check-up so you will know what questions to ask.

All this is packed into 256 illustrated pages—32 of them in glorious color. And you will find, to a larger degree than you might have suspected, that the quality of your life is *your* choice, and the opportunity is there, waiting for you...

TO HELP
YOU MAKE THE MOST
OF YOUR LIFE

To get your copy of VOGUE/STAY YOUNG, send your check or money order (U.S. currency only) to Condé Nast Books, P.O. Box 431, Bloomfield, NJ 07003. $19.95 per copy, plus $2.00 per copy for postage and handling, total: $21.95. If you are not completely satisfied, return the book within 10 days for a complete refund.
Please allow 6-8 weeks for delivery.

Sheer Elegance*

The pantyhose that "looks and feels like real silk."®

No ordinary pantyhose looks this sheer—or feels this luxuriously silky.
It's Sheer Elegance, by L'eggs—in Control Top, too.
So incredibly silky, no ordinary pantyhose can touch it.

Nothing beats a great pair of L'eggs.™

*Sheer Elegance is a registered trademark of L'eggs Products, Inc., for pantyhose. ©L'eggs Products, Inc., 1983

Mind Health

Mood changes—all in your mind?... therapy—getting your money's worth... good news about love and work

By Carol Tavris

STRANGE BEHAVIOR—IS IT PHYSICAL?

When is aberrant behavior a sign of neurosis—and when is it a sign of physical disease? An Englishwoman, medical historian E. M. Thornton, a fellow of the Royal Society of Medicine, worries that psychiatry and psychoanalysis are too ready to diagnose problems in psychological terms without considering possible organic disorders. In a hospital in London, she observed the psychiatric treatment of a young woman who had been diagnosed as a borderline schizophrenic before neurologists learned she had a brain tumor. Concerned about what she considers the prevalence of this error in psychiatry, Dr. Thornton has traced its origins to Freudian theory—and rediagnosed some of Freud's patients in light of recent medical discoveries in her new book, *The Freudian Fallacy* (The Dial Press/Doubleday).

Dr. Thornton worries that psychoanalytic thinking has had an inhibiting effect on the investigation of organic disorders. Her recommendation for anyone who shows a relatively sudden change in mood, behavior, or physical symptoms (persistent pain, double vision, or hearing loss, for instance): get a complete medical checkup before deciding that your problem is "all in your mind."

LOVE AND WORK—FOR WOMEN, A NEW BALANCE

It is easier to be a prosperous career woman today—*and* to have a family—than it was a generation ago. Trudi Ferguson, Ph.D., at UCLA, conducted an in-depth survey of thirty successful career women in their thirties—women earning an average of $100,000. A generation ago, such women usually chose work over marriage and children. If they married at all, their husbands tended to be much older and more successful; their role models tended to be their fathers or male mentors. Many felt they had to "reject part of their femininity," says Ferguson, "to succeed in a man's world."

Today's career women, however, are very different. In Ferguson's study, almost all of the women were married or living in intimate relationships; their husbands or boyfriends varied from older to younger, richer to poorer; and the women's role models were more likely to be other women than fathers or male bosses. The biggest change: most of the women felt no troubling conflict between their work and family lives. The reason seems to lie in the difference between being a pioneer and following one, in the psychology of being unusual versus that of being "normal"; this generation of career women live in a world in which their work is accepted, encouraged, and seen as compatible with femininity.

WHY WOMEN DON'T EAT

The incidence of eating disorders—bulimia, anorexia, fad dieting—is on the rise, a result, says psychotherapist Margo Maine, at the Newington Children's Hospital in Newington, CT, of the ubiquitous message that "the thin win." For many women, the body has become the battleground for conflicting messages about woman's role. Ironically, says Maine, "As women gain more rights, they appear more conflicted about their feminine nature and bodies." Whenever women enter the work force, the androgynous body becomes the sexual ideal.

Maine cites the work of Kim Chernin, author of *The Obsession: Reflections of the Tyranny of Slenderness* (Harper & Row), who contrasted the language of the women's movement (women should *widen* their opportunities, *gain* self-esteem) with the language of weight-watching groups (*reduce, cut back*). Caught between the messages of expansion and constriction, women feel continual uncertainty about eating, food, and their bodies. "The frequency and severity of food-related problems," Maine says, "threaten the lives and health of many young women today." When women can cease to feel a conflict between femininity and power, perhaps their bodies will cease to be psychological battlegrounds.

THERAPIST FEES—DOES BIGGER MEAN BETTER?

In Manhattan, there is a psychotherapist who charges $300 an hour. Will his patients get better treatment than those who pay only $60--or $30? ''There is virtually no relationship between what you pay and the success of therapy,'' says Carin Rubenstein, Ph.D., who has recently reviewed the studies on this question.

Patients don't realize, says Rubenstein, that therapist's fees are a point of negotiation. ''Therapy is a business like any other,'' she notes, ''observing laws of supply and demand. Therapists need you as much as you need them.'' Nowadays those who do long-term, intensive therapy, such as analysts who see patients five times a week, are faced with a dwindling supply of people who can afford such treatment--so it's to their interest to keep those they have. Therapists who do the new ''brief therapies''--treating a specific problem in a small number of sessions--have a high turnover rate, so it's to their interest to charge high fees when they can. ''Consumers should be aware of these economic motives in fee-setting,'' says Rubenstein, ''and bargain accordingly.''

THE TRUE VALUE OF GUILT

Carol Gilligan's
controversial book
"In a Different Voice"
(Harvard University Press)
raised the idea that women's
moral standards are
different from men's, based
not on universal principles
of justice and "fair play"
but on situational choices
involving compassion
and nurturance.
Nel Noddings, an education
Ph.D. at Stanford University,
carries this argument further
in "Caring: A Feminine
Approach to Ethics
and Moral Education"
(Univ. of California Press).
Noddings explores ethical
issues from the standpoint
of the one who cares
and of the one being cared for.
Each has different concerns.
The one caring,
for instance, feels conflict
when several cared-fors
demand different decisions
from her; and she feels
guilt when she discovers
that she doesn't care
as much as she thinks
she should, or when
she falls short of doing
what the cared-for wants.
"Conflict and guilt
are inescapable risks
of caring," says Noddings.
Accepting and managing
one's guilt in order
to enjoy the satisfaction
of caring for someone
is an important element
of female courage.

GLEN

ALABAMA Holmes
ARIZONA Arizona Biltmore Hotel, Broadway Southwest, Diamond's, Registry Resort Hotel, Sears
ARKANSAS M. M. Cohn, Sears, Venture
CALIFORNIA The Broadway, Bullock's North, Bullocks Wilshire *(Palm Springs, Woodland Hills, Newport Beach)*, Harris', Hershey's, Liberty House *(San Francisco)*, Macy's *(Citrus Hts., Hilltop, Newark, Pleasanton, Sacramento, Stockton)*, I. Magnin, Rodders, Sears
COLORADO Broadmoor Hotel, The Denver, Sears
CONNECTICUT Howlands, Macy's, Reibman's, Sage Allen, Sears
DELAWARE Sears, John Wanamaker
WASHINGTON, D.C. Garfinckel's, Sears, Woodward & Lothrop
FLORIDA Furchgott's, Jordan Marsh, Maas Bros., McRae's, Sears
GEORGIA Davison's, Belk-Matthews, Sears
HAWAII Liberty House, Wailea Beach Hotel
IDAHO The Bon
ILLINOIS Bergner's, Bonwit Teller, Carson Pine Scott, Famous-Barr, I. Magnin, Neiman-Marcus, Sears, Venture, Younkers, Zayres
INDIANA Block's, Carson Pine Scott, de Jong's, Hudson's, Hutner's, Lazarus, Sears, Venture
IOWA Armstrong's, Sears, Venture, Younkers
KANSAS Harzfeld's, Macy's, Sears, Venture
KENTUCKY Sears, Shillito Rikes
LOUISIANA Holmes, Sears
MAINE Freeses', Sears
MARYLAND Bamberger's, Bloomingdale's, Bradlees, Eyerly's, Garfinckel's, Hecht's *(Downtown Baltimore)*, Hochschild-Kohn, Hutzler's, Sears, Woodward & Lothrop
MASSACHUSETTS Almy's, Blake's, Bloomingdale's, Cherry Webb & Touraine, Filene's, Jordan Marsh, Sears, Star Store, Steiger's
MICHIGAN Hudson's, Renaissance Center, Sears, Steketee's
MINNESOTA Powers, Young-Quinlan, Sears
MISSISSIPPI Holmes, McRae's, Sears
MISSOURI Famous-Barr, Harzfeld's, Macy's, Sears, Venture
NEBRASKA Ben Simon, Sears, Younkers
NEVADA Broadway Southwest, Diamond's, Sahara Hotel, Sears
NEW HAMPSHIRE Almy's, Sears
NEW JERSEY Abraham & Straus, B. Altman & Co., Bamberger's *(East Brunswick, Rockaway, Toms River)*, Bloomingdale's, M. Epstein, Hahne's, Sears, Steinbach's, Stern's, John Wanamaker
NEW MEXICO Broadway Southwest

Your Hairdresser in your Favorite Store

GLENBY

NEW YORK Abraham & Straus, Adam, Meldrum & Anderson, B. Altman & Co., Henri Bendel, Bergdorf Goodman, Bloomingdale's, Bresee's, Carl Co., Edward's, Essex House Hotel, B. Forman, Garber's, Howland's, Macy's, McCurdy's, Neiman-Marcus, The Plaza Hotel, Sears, Sibley's, John Wanamaker

NORTH CAROLINA John Carroll, Matthews-Belk, Miller & Rhoads, Sears

OHIO Gidding-Jenny, Gregg's, Higbee's, Hudson's, Jacobson's, Lazarus, Macy's *(Bowling Green)*, May Co., O'Neil's, Sears, Shillito Rikes, Stern & Mann's, Strouss

OKLAHOMA John A. Brown, Sears, Venture

OREGON Frederick & Nelson, Mervyn's, Sears

PENNSYLVANIA Abraham & Straus, B. Altman & Co., Bamberger's *(N. Wales, King of Prussia)*, Bethlehem Hotel, Bonwit Teller, Bon Ton, Corner House, Eyerly's, Gimbel's *(Lancaster)*, Lady Bug, Schleisner's, Sears, Strouss, John Wanamaker

RHODE ISLAND Cherry Webb & Touraine, Jordan Marsh, Peerless, Sears

SOUTH CAROLINA Davison's, Sears

SOUTH DAKOTA Younkers

TENNESSEE Cain-Sloan, Loveman's, Sears

TEXAS Bealls, Foley's, Joske's, McClurkan's, The Popular, Scarbrough's, Sears, Warwick Hotel

UTAH Sears

VERMONT Almy's, Magrams

VIRGINIA Bradlees, Garfinckel's, Maxway, Miller & Rhoads, Rices Nachmans, Sears, Woodward & Lothrop

WASHINGTON The Bon, Frederick & Nelson *(Tacoma)*, I. Magnin, Sears

WEST VIRGINIA Lazarus, Sears, Stone & Thomas

WISCONSIN Bergner's, Boston Store, Marc Plaza Hotel,

CANADA The Bay *(Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland, Saskatchewan)*, Bowring Bros., T. Eaton's *(New Brunswick, Newfoundland, Nova Scotia, Ontario, Quebec)*, R.T. Holman, Holt Renfrew, Charles Ogilvy's, Jas. A. Ogilvy's, Rosberg, Sears *(all provinces)*, Zeller's

MEXICO El Palacio de Hierro, Sears

PUERTO RICO Sears

EUROPE, SOUTH AFRICA
AUSTRALIA, NEW ZEALAND

For your nearest Glemby Salon call our toll free number 1-800-821-7700 (ext. 801).
In Alaska & Hawaii
call 1-800-821-3777 (ext. 801).

©1984 The Glemby Company, Inc.

THE NEW ESSENTIAL!

Light, airy, and above all very wearable, Zotos Styling Mousse/Color Enhancer spreads quickly and easily through your hair...gently penetrating each layer, it foams in body and control while amplifying natural textures. Special color enhancer refreshes the tone of your hair with a healthy glow.

So versatile, it's ideal for your choice of traditional or contemporary styling methods: soft sets, heated rollers, blow-drying or finger-drying.

Look great every day! Ask your salon professional to demonstrate a few simple designing techniques using Zotos Styling Mousse/ Color Enhancer.

Available at fine salons in four fun-filled flavors: Chocolate Mousse for brown tones, Lemon Mousse for gold tones, Strawberry Mousse for a hint of red, and NEW Vanilla Mousse with neutral color enhancer for every hair color.

—Shari Memmott
Vice President

ZS®
ZOTOS®
©1984 ZOTOS International, Inc.,

short!

Cuts with added "lift"... proven hair care

Texture **Adding surface interest to even super-short hair now: new styling, perming, even color techniques that emphasize—or create the illusion of—curl. Cutting into hair's natural wave pattern, or subtly teasing a cut's outer "edges," gives fine hair more "shape." Highlights placed within the curve of a wave, too, help hair reflect more light, look freer, more "alive." Still a fast way to "mold" curl into hair: with a foam-in styling mousse (two to look for: L'Oréal's Free Hold, Vidal Sassoon).**

WHAT GIVES THE BARE-NECKED CLOTHES IN THIS ISSUE THEIR RACY SENSE OF MOVEMENT: MODELS' HAIR, CUT AT CHIN LEVEL, EXPOSING NAPES.

To prevent pool's chemicals from damaging hair, colorist Cida Nery of Kenneth Salon, NYC, recommends swimmers apply a conditioner and wear *two* swim caps, keeping water out, moisturizing benefits in. Because blond hair may go green from excess copper in pools, Cida prescribes a camomile tea rinse every other week, and—more permanent—Clairol's Clair-Fill Pale Gold Filler, which replaces green tones with natural-looking pigment.

HARD-WORKING HAIR CARE
That's the idea behind new ''systems'' formulated to give a woman's hair the same kind of precise treatment we expect from the best skin care. Prime examples: Estée Lauder's new Swiss Hair Care, based on the ''shape'' your hair is in...or, a slide rule that ''prescribes'' custom-blended products based on a woman's exercise/travel/salon treatment habits, (at LI, NY's Nubest salon)....For men: scalp-conditioning shampoo-in-a-tube: Antaeus Hair Fitness from Chanel.

Soft, feminine, controlled: the allure of the cut below, ''clipper-ed'' into a clean, crisp-edged line . . .

The side view: slightly longer, with more bulk, more ''weight'' in the bangs. The stylist: Michael Mazzei of Nubest.

NUBEST & CO. SALON
Manhasset, New York
212-767-8775

J. GORDON DESIGNS
Chicago, Illinois
312-871-0770

JOHN JAY SALONS
New Orleans, Louisiana
504-282-7234

UGO DI ROMA
Miami, Florida
305-358-0044

YOSH FOR HAIR
San Francisco, N. California
415-989-7704

GENE JUAREZ SALONS
Seattle, Washington
206-628-0011

L'IMAGE SALONS
Dallas, Texas
214-522-6230

GADABOUT HAIR STUDIO
Tucson, Arizona
602-885-0000

©1984 AHC

BEGIN A ROMANCE WITH...
DALTON SPORT
1407 Broadway Avenue, New York, N.Y. 10018

ma griffe

le parfum éternellement jeune

signature of eternal spring

parfums carven
paris

WOODWARD & LOTHROP

You've come a long way, baby.

VIRGINIA SLIMS

Fashions: Charles Jourdan

Regular: 9 mg "tar," 0.7 mg nicotine—Menthol: 8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'83.

© Philip Morris Inc. 1984

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

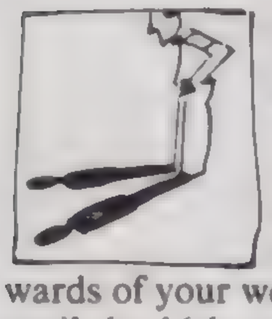
Horoscope

By Maria Elise Crummere **May**

Your Taurus profile: Affectionate and calm, those born under the sign of the bull are natural performers, blessed with tremendous personal magnetism. Taureans reach out with compassion but resist intimacy with others. Introverted and analytical, they rarely reveal their own feelings. The most charming earth sign, Taurus is reliable in work and love

Taurus APRIL 20–MAY 20

This is indeed the best month of the year, with the new moon on the 1st bringing luck, and loyal Venus in your sign from the 2nd to the 26th. Keep in close contact with friends and associates on the 3rd, when your abilities peak. On the 12th, take the initiative and communicate fresh ideas. Disagreements brew on the 17th. Avoid important decisions on the 29th; hold out until the 30th, when the new moon's eclipse assures success.



Gemini
MAY 21–JUNE 21

The new moon on the 1st ushers in a nine-day project; on the 6th, you reap the rewards of your work. Continue with your plan until the 16th, when money troubles clear up and you move in a different direction. The 26th brings three big changes: you throw out old ideas, greet new friends, and rejoice in financial success. On the 30th, an exquisite challenge arrives.

Virgo
AUGUST 23–SEPTEMBER 22

With the sun in practical Taurus this month, all your best efforts thrive. Powerhouse Jupiter in super-organized Capricorn lets you forge ahead without delay or uncertainty. Confidence prevails until the 26th, when channels of communication change. The eclipsed new moon at month's end makes you the leader of the social parade, attracting higher-ups who can and do boost your goals.

Cancer
JUNE 22–JULY 22

You solve a mystery on the first of the month. On the 3rd, a love from the past appears. Don't be too hasty on the 10th, when you take on an important decision. On the 16th and 17th, you join two groups—one revives your self-confidence, the other your professional status. The 30th signals the restart of a project that had been abruptly interrupted and can now move ahead full force.

Libra
SEPTEMBER 23–OCTOBER 22

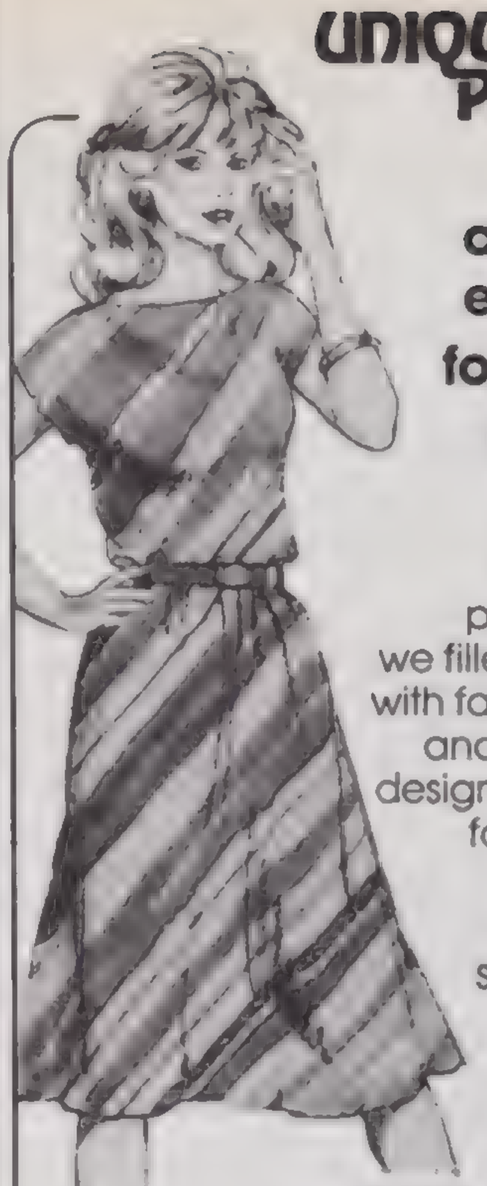
During the first week, concentrate on long-range plans, especially on the 3rd. The 12th is a good day to negotiate with those in positions of power. Adaptable Venus lends you strength on the 17th. On the 25th and 26th, you're guaranteed three-fold success: Jupiter brings luck, Saturn grants dependability, and Uranus pushes you forward. With the new moon's eclipse, you clinch an important deal.

Leo
JULY 23–AUGUST 22

With negotiator Mercury in fire-sign Aries, you're inspired to expand on projects begun in the spring. Shrewd judgment is essential on the 10th, when you realize you need more time to think. The full moon on the 15th concludes one plan; wait until the 28th to make your move. By the 30th, tensions disappear—the new moon in Aries links up with Leo, resolving all conflicts so you can win.

Scorpio
OCTOBER 23–NOVEMBER 21

Guided by productive Saturn and energetic Mars, you're on your way to making some positive changes. In the coming months, your powerful drive may intimidate others. Don't let your ambition run wild; use tactics of persuasion in dealing with co-workers, lest your ideas backfire. Exercise caution on the 30th; your project could plummet with the coming of the new moon. *(Continued on page 194)*



UNIQUE PETITE

apparel especially for the 5'4" (or smaller) woman

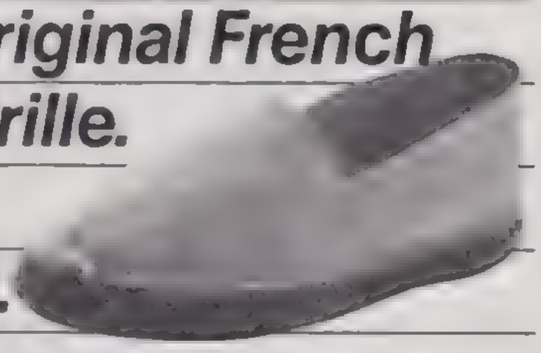
Recognizing petite is a size, we filled a catalog with fashions, shoes and accessories designed expressly for your petite dimensions. Sizes 2-16.

send $1 for a SPRING/ SUMMER CATALOG and RECEIVE A $2 BONUS DISCOUNT to use on your first order.

Arizona Mail Order Co., Inc
UNIQUE PETITE Dept. AYX2
3740 E. 34th St., Box 27800, Tucson AZ 85726

NAME _____ (please print)
ADDRESS _____
CITY _____ ST. _____ ZIP _____

The Original French Espadrille. Only $12.00.



For generations, the Basque people of France have hand-crafted these simple, yet spirited shoes. Now, you can experience the joy of these versatile shoes with sturdy rope soles and comfortable canvas uppers in a rainbow of colors. **The authentic French look for men and women!**

Please send _____ pair @$12.00 ea. plus $2.00 ea postage/handling for a total of $
☐ Check enclosed. Charge my ☐ MasterCard ☐ VISA
☐ AMEX Exp. Date _____
Card # _____
Signature _____

Qty.	M or F	Size	1st Choice Color	2nd Choice

Women's Colors and Sizes: Whole sizes 5–10 in Pink, Gray, Red, Navy, Beige, White, Burgundy, Khaki, Brown, Turquoise, Black, Yellow, Raspberry, Blue Jean and Lilac
Men's Colors and Sizes: Whole sizes 7–13 in Red, Navy, Beige, White, Khaki, Brown, Burgundy, Black, Gray and Blue Jean. Whole sizes 7–12 in Yellow
☐ Send free catalog

Name _____
Address _____
City _____ State _____ Zip _____
Please allow three weeks for delivery 01-8921

BiARRiTZ™ (207) 782-2200
34 Troy Street, P.O. Box 590, Auburn, ME 04210

When there's nothing inside but you.

LYCRA® spandex ®registered trademark of DuPont

sirena®

For the name of the store nearest you, write: Sirena 110 East Ninth, Los Angeles, CA 90079

NEW YORK HAIR SALON AT

HENRI BENDEL

10 West 57th Street
(212) 247-5797

BEVERLY HILLS HAIR SALON AT

L.Magnin

9634 Wilshire Blvd.
(213) 271-2131

Hair styled with
Valence *Mousse*
for superb shine and control.
From **KERALOGIE**
L'Oréal Laboratories

Jean Louis David

PARIS • NEW YORK • BEVERLY HILLS • MILAN • SYDNEY

SELECT YOUR BRA AS YOU WOULD A PERFUME

As intimate as a perfume, discreet yet unmistakably present, a Prima Boutique bra shapes you as you move in complete freedom. The support is so subtle—in sizes A, B and C—you barely know it's there. And Prima Boutique is more...
an array of styles in couture colors.
Direct from France to you.

Prima
BOUTIQUE

A certain art of seduction

PERESS
of Madison Avenue

For further information, please write.
Prima Boutique, 183 Madison Avenue, New York, NY 10016

HOROSCOPE

(Continued from page 191)

Sagittarius
NOVEMBER 22–DECEMBER 21

With powerful Jupiter in loyal Capricorn all month, you're fortified to make major decisions. Known for your love of adventure, you're almost overwhelmed by new opportunities. Your judgment is sound and the timing is right—on the 10th, bring new life to an old dream. After the full moon on the 15th, you're able to work out details. Save the finishing touches for the 30th, when the new moon's eclipse lends you luck.

Capricorn
DECEMBER 22–JANUARY 19

Now is the time to take risks, with reliable Saturn, your ruler, in mysterious Scorpio. Career changes and gambles of all kinds begin on the 7th. On the 12th, powerful Jupiter renews your sense of romance—a good day to get serious. Settle a major purchase between the 12th and 15th. Return from vacation by the 30th to revel in one last adventure.

Aquarius
JANUARY 20–FEBRUARY 18

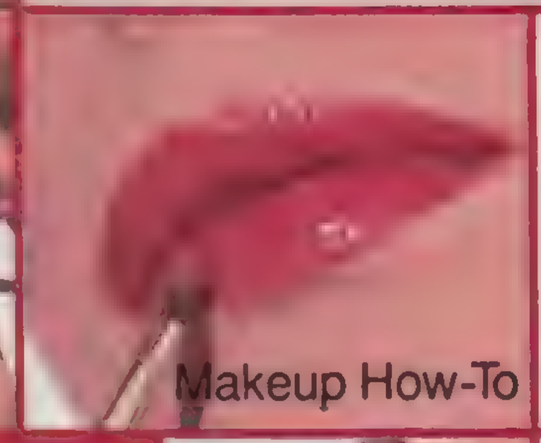
With your ruler, dreamy Uranus, in chancy Sagittarius, you'll be saying goodbye to caution. Faithful Saturn is close by, supporting each venture as you jump from one extreme to another. After the full moon on the 15th, you focus on financial speculation. Look, but don't buy until your situation changes during the last two days. Then love also becomes a buyer's market, and your credit is good.

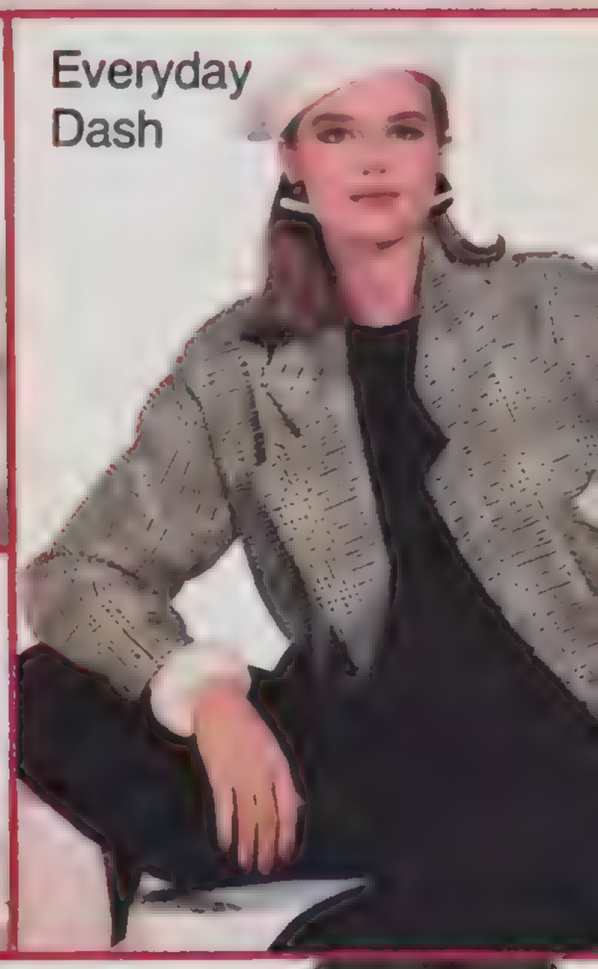
Pisces
FEBRUARY 19–MARCH 20

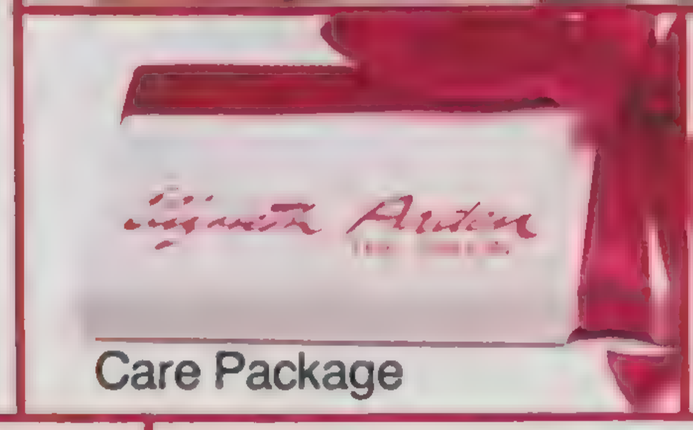
Your ruler, impulsive Neptune, changed signs in January, shifting into practical Capricorn. The change has made you surprisingly organized. On the 16th, a new friend convinces you to change your plans. The 25th and 26th are good days to cultivate a friendship with someone you admire—a special outing can curry favor. The eclipsed new moon closes this extra-sociable month on a high.

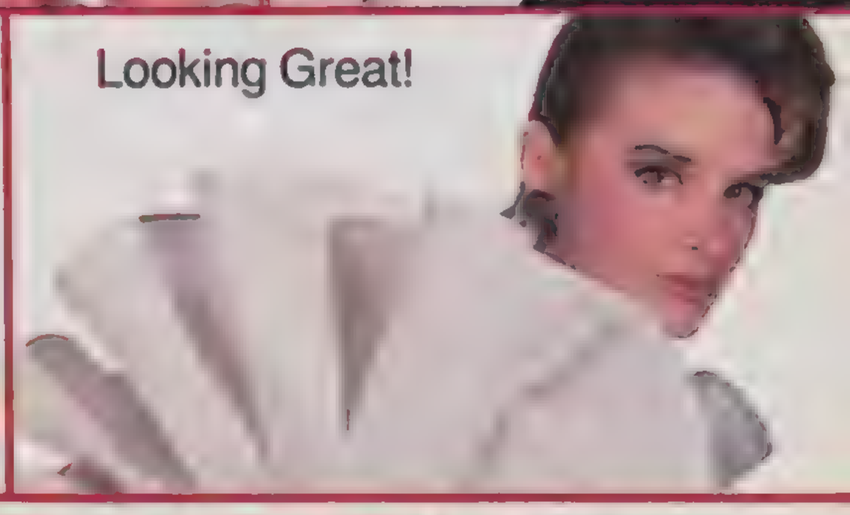
Aries
MARCH 21–APRIL 19

On the first of the month, doting Venus spruces up your love life. Ask for and attain the attentions of all those who have promises to fulfill. After the 7th, hyperactive Mercury's influence recedes, letting you slow down until the 15th, when the pace picks up again. Motivator Mars, your ruler, in strong Scorpio, supports all your endeavors. You make peace with the past and take charge.









THE ONLY PLACE IN TOWN THAT HAS IT ALL!

Elizabeth Arden

THE SALON

© Elizabeth Arden Inc 1984

BEVERLY HILLS CHEVY CHASE CHICAGO CORAL GABLES DALLAS NEW YORK PALM BEACH PHOENIX SAN FRANCISCO SOUTHAMPTON SURFSIDE WASHINGTON DC

Women & Cars

By Lillian Borgeson

Cross-country driving: ways to keep it safe and stimulating

With the gas crunch a distant memory and big cars gaining in popularity, taking a cross-country drive has become a more appealing vacation option than ever. Your cross-country trip will be safer and more satisfying when you follow these guidelines.

● Be sure your car is in top mechanical condition. Pay special attention to brakes, lights, windshield wipers, tires (including the spare), shock absorbers. If in doubt, have your mechanic check out the clutch, transmission, and cooling system—the elements most likely to give out under the extra-heavy load you carry on a vacation trip.

● Equip your car for the long haul. Take along a flashlight, flares or emergency reflectors, a first-aid kit. Be sure the owner's manual is in the glove compartment; it's the place to look first if anything goes wrong. And carry a copy of your automobile liability-insurance policy; in some states, you have to present proof of insurance on the request of a law enforcement officer.

It's smart to gather up and use detailed local road maps as you go along. When you're driving in fast traffic on an unfamiliar freeway, you can make your moves gradually and more safely when you know the names on the two or three off-ramps that come before the exit you want.

● Plan your driving time. Eight hours a day driving is maximum for most people, but six hours a day is too much for some. Know your own limitations and stay within them. *Don't* drive when you're tired. When you're on the road, it's smart to start early and stop early, when you can still get good accommodations for the night. Or make your cross-country motel reservations in advance; most of the big motel chains have toll-free numbers to encourage you to do just that.

● Check your car each morning before you take off. For maximum visibility, be sure the headlights, windshield, windows, and mirrors are immaculate. Look at the tires. Then start the engine, check and set the brakes, and note the gas, oil, water, and generator gauges.

● Expect to deal with unfamiliar weather conditions. If you've never driven in pea-soup fog, for example, you may not know that low beams give you better vision than high beams. If you've never driven at high altitude, you may not know that an 80-degree temperature at noon is no guarantee that there won't be slippery ice on the road when you leave the motel the next morning. And if you're not accustomed to summer thunder storms, you may not know that the safest place in an electrical storm is the inside of your car.

When you're driving in an unfamiliar part of the country, keep your radio tuned to the weather news so you can try to avoid conditions that make you uneasy. If there's no way to avoid them, ask local highway patrolmen to suggest techniques that will help you handle what's ahead.

● Beware of cross-country con artists. A car heavily loaded with vacation gear often handles differently than the same car with a normal load—a fact that can be irresistibly tempting to the owners of tourist-trap service stations. "Car handling funny?" they say, knowing full well that it is. "Gee, lady, I'm afraid you need new shocks" . . . knowing full well that you don't. Shock absorbers are much favored in this scam: they're expensive enough to be profitable to the owner, inexpensive enough to make the victims feel it's not worthwhile to go for a second opinion.

If you do need repair work while you're away from home, look for a shop that has the seal-of-approval of AAA and/or the blue seal of ASE (which means the mechanics have been tested and certified by the National Institute for Automotive Service Excellence). Or have the work done at a station for which you have a credit card, and charge it. Insist on taking the "worn" parts home with you, and have your own mechanic look them over. If they didn't really need to be replaced, the credit-card connection gives you some leverage when you challenge the rip-off.

● Deciding on a destination and stops along the way is only the first step in choosing your route. You may opt to drive only on interstate highways—a fast but boring route; or you might map a different itinerary, combining interstate and local highways for a more scenic—though longer—course. This alternative may also prove safer since there's less chance of falling asleep at the wheel when your surroundings stimulate your attention. ▽

KÉORA POUR FEMME

Never has a fragrance evoked such emotion.

Kéora. Now at Bloomingdale's.

PARFUMS JEAN COUTURIER
PARIS

© 1983 The Wilkes Group Inc.

Upward Mobility. 1984 Thunderbird.

Success. It's a look, a feeling, a certain attitude. It's understated, yet unmistakably assured. It's essential to your manner, to the way you conduct business and to the car you drive: 1984 Thunderbird.

On the road, Thunderbird excels. Interiors are functional and tasteful. Outside, smooth good looks serve a serious purpose: to improve the way the car drives. From a standard 3.8 liter V-6 engine, gas-filled shocks and rack and pinion steering to the turbo-charged precision of Thunderbird Turbo Coupe, you'll experience the quiet power and confident performance that is Thunderbird.

Thunderbird for 1984. Subtle, yet unmistakably assured.

Best-Built American Cars.

When we say "Quality is Job 1," we're talking about more than a commitment. We're talking about results. A recent survey concluded Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S. And that commitment continues in 1984.

Have you driven a Ford... lately?

Ford

Get it together—Buckle up.

the Omnivore

Coastal cuisine—California flavor spreads to Jams... take-out food takes off—pizza at its most sublime... required reading: master chefs tell all

By Barbara Kafka

It's safe. My perennial herb garden has survived another protracted Vermont winter. I have seen the fresh shoots of the lovage. The miniature hedge of English thyme is gradually turning from brown to its summer dusty green. As often as I vow not to spend another penny on the garden, I can feel the compulsions stealing over me to get a few new herbs and perhaps even a few new varieties of vegetables.

Sitting on my desk for months has been an inspiring new seed catalogue from Le Marché Seeds International. It is a very new company run by two young women, Georgeanne Brennan and Charlotte Glenn. They are both serious as gardeners and agriculturists, interested in food; and they are bringing us some seeds for hitherto unavailable foods. Not all of their seeds are applicable to my garden's short growing season; but there are enough to make their offerings irresistible. They also give enough information in their excellent catalogue to permit me to choose and grow wisely. ($2, P.O. Box 566, Dixon CA 95620)

I know Le Marché seeds can produce superior vegetables because they're the ones used by the vegetable growers who supply San Francisco Bay area restaurants like Chez Panisse, Masa's, Rose et Le Favour, and the Union Hotel. It remains to be seen whether my results will hold a candle. I will have to steel myself to picking the vegetables younger, smaller, and more frequently.

I think I will have to try their Bouquet dill. They say it can get two crops per season. I doubt if I will be able to; but, maybe, I will get one a good deal earlier. Tempting as the Charentais melon sounds, I doubt it will ripen. Next year, I will definitely have to have a go at the Chinese eggplant and some of the yellow peppers—too late for me to start them now—lucky, those of you who live in the South.

While I'm not sure I find the recipes inspiring, there is superb general information about growing and using herbs in a new book from Van Nostrand Reinhold, the professional cookbook people. It is *Cooking with Herbs* by Susan Belsinger and Carolyn Dille. Miss Dille has worked with Alice Waters at Chez Panisse. It is understandable that the authors are particularly articulate on garlic.

Another good book for the gardener is *The Green Thumb Harvest* by Johanna and Patricia Halsey (Vintage). Introduced by Craig Claiborne, it is a collection of recipes by the customers and owners of The Green Thumb, a sort of super farm stand in Water Mill, Long Island, New York. The Green Thumb's customers, Mr. Claiborne included, seem to be very good cooks as well as rather reasonable ones—not for them endless hours spent in the kitchen. Considering that almost all the recipes are for vegetables or fruits, this rapidity gives better flavor and more freshness. I think you will get some new ideas for the produce that starts flooding your garden and the markets.

Pizza seems to be one of the few foods acceptable to all social classes and in all social situations. They may vary; but they are still recognizable as pizzas. There are small, elegant first course pizzas, topped with California goat cheese and fresh herbs, to have with drinks at home or triangular slabs of gooey, pully, mozzarella and tomato pizza, to eat walking down the street or in a bar. This is all definitely a trend, coming as it does on top of the proliferation of pizza restaurants and deep-dish pizza chains all around the country. For a restaurant, try Pizzapiazza—for which I did *(Continued on page 202)*

New York City's newest import—California style—at Jams *(above)*. A clean-lined, pared-down space, sophistication in the details—Frank Stella print, cafe chairs from Fouquet in Paris, handsome swirled silver made by Victor Hugo's great-grandson, Pierre. And the food: fillet of St. Pierre with spring vegetables in a citrus butter sauce, displayed on crisp blue and white china from Hutschenreuther, NYC

JENNIFER ANN

©Lorillard U.S.A. 1984

Presenting Satin's new engraved pack.

The Satin™ woman

The new engraved pack says great taste.
The Satin™ tip says great taste.
The rich Satin flavor says great taste.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

10 mg. "tar", 0.9 mg. nicotine
av. per cigarette by FTC method.

© Ecusta U.S.A. 1984

has great taste.

Satin tip 100's

OMNIVORE RECIPES

(Continued from page 198)

the recipes—in New York City (785 Broadway at Tenth Street), for some of what I think is the best of the deep-dish—to eat with a knife and fork—pizzas around.

There is definitely a worldwide flurry in pizza, what with Alice Waters and Wolfgang Puck experimenting out in California and several new books out on the subject this spring—this spring, by the way, seems to be a very heavy cookbook season. Vincenzo Buonassisi, the grand master of Italian culinary history, has written a book for Little, Brown. It is lavishly illustrated and has a vast amount of interesting scholarship as well as interesting recipes. Some of the flavored breads and even desserts may not strike you as being in the mainstream of pizza; but Buonassisi explains it so that it all makes sense. Miss Waters' pizzas are, of course, a delight even if she leaves us envying her her brick oven with its wood fire.

The trend all over—deep-dish pizza

A simpler, shorter paperback is *The Joy of Pizza*, from Vintage. It is practical and easy to follow.

For the many readers who adored the *Chez Panisse Menu Cookbook, Chez Panisse Pasta, Pizza, & Calzone* (Random House) will be appearing in the stores. It is written by the now-famous Alice Waters along with Patricia Curtan and Martine Labro. The recipes are arranged seasonally and are dependent, as is all of Miss Waters' cooking, on the quality of the ingredients. Some of the ingredients may be exotic or unavailable to readers around the country. Think of such recipes as inspirational and ad lib. (One of the many lovely recipes in the book is for salmon and red pepper pasta, perfect for coming into summer.)

SALMON AND ROASTED RED PEPPER PASTA

four servings

½ pound salmon
3 shallots, diced
Several sprigs fresh parsley, chopped
6 tablespoons light olive oil
1 lemon
3 sweet red peppers
Several sprigs fresh basil
6 green onions, trimmed, cut in long julienne
1 cup fresh homemade bread crumbs
4 tablespoons virgin olive oil
Fettuccine for 4 (about 1½ pounds)
Salt and pepper

Remove all bones and skin from salmon and cut into small thin slices. Marinate salmon, shallots, and parsley together with half of the light olive oil and juice of half the lemon for ½ hour. Roast, peel, and seed peppers. Cut them into thin strips and dress with a small amount of light olive oil and a *chiffonade* of basil leaves. Toast bread crumbs till dry and lightly browned, then toss with the virgin olive oil. Set aside.

Sauté peppers and green onions in a little olive oil for 1 to 2 minutes till onions have softened. Meanwhile cook fettuccine. Add salmon to pepper and onions and continue to cook another 1 to 2 minutes till fish is still slightly rare. Do not let salmon overcook and become dry. Season with salt, pepper, and more lemon juice and olive oil, if necessary. Add cooked fettuccine and mix all together. Serve garnished with the crunchy bread crumbs.

Two last books to accumulate for summer reading: *Michel Guérard's Cuisine for Home Cooks* (William Morrow) and *Chef Paul Prudhomme's Louisiana Kitchen* (William Morrow). Michel Guérard is, of course, the French genius who brought us *nouvelle cuisine* and *cuisine minceur*. His two earlier books were brilliant but complicated. These recipes—many of which were initially developed for television—are still original, but they are also relatively simple and an absolute delight. Paul Prudhomme has become famous for preserving his Cajun heritage and updating it. I myself might not want to cook these dishes midsummer, but I would certainly want to read them and plan for winter. How authentic my versions will be is unfortunately severely compromised by a lack of tasso and other fine Louisiana ingredients. The world is changing, though, and I look to the future and will try some of Paul's tips for working around the dilemma.

As warm weather comes along, I tend to think more about sandwiches. I feel that there ought to be a special place in sandwich heaven for the last exemplar of less-is-more, William Poll's thin and *(Continued on page 204)*

Copyright © 1984 Tango Rose, Inc. Reprinted from *Chez Panisse Pasta, Pizza, & Calzone* by Alice Waters, Patricia Curtan, and Martine Labro, to be published by Random House, Inc., in June

"You can diet on Yogurt every day. It won't reduce one tiny wrinkle."

"Give your face the same kind of discipline you give your body. After all, it's your face that always shows. Start with one of my superb get-into-shape facials. We'll teach you the rest."

Adrien Arpel

Now there's a gym for your skin at Saks Fifth Avenue

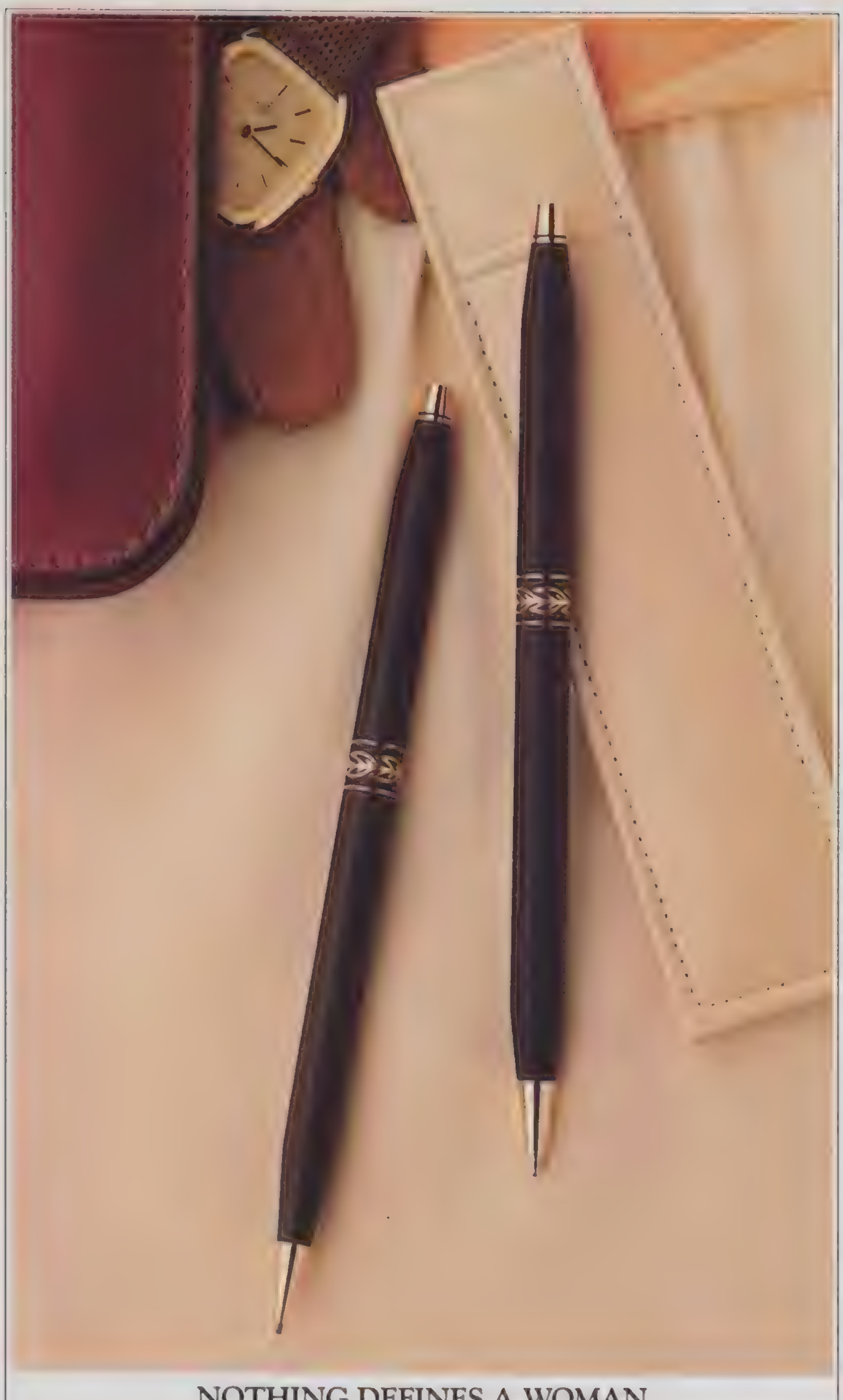
At last.

A shampoo & conditioner just for permed hair.

If you perm your hair, you know how nice it looks—at first. But the more you shampoo it—the more your hair frizzes. So you condition it—and your curls droop.

But now there's new Perma Soft. . . the first shampoo and conditioner formulated just for permed hair. With special moisturizers to add softness and shine. And texturizers that keep permed curls from drooping.

Perma Soft. Softens permed hair without relaxing the curl.



NOTHING DEFINES A WOMAN
LIKE ELEGANCE.

CROSS®
SINCE 1846

And what better definition for elegance than beautiful Cross writing instruments for women. Now in satin black with 22K gold electroplate appointments and convenient pen purse. Lifetime mechanical guarantee. Suggested prices from $17 to $75

OMNIVORE RECIPES

(Continued from page 202)

jammed-with-flavor sandwiches. They are at 1051 Lexington Avenue (between Seventy-fourth and Seventy-fifth streets), NYC 10021. You pay more for less too, and that is absolutely all right; what you are paying for are impeccable ingredients and absolute craft. For instance, the bread is sliced so thin that Poll's own, relatively liquid Russian dressing cannot be placed right on the bread or it will seep through the pores and get all over your hand. Hence, on their spiffy special sandwich ($5.50), the dressing is placed between the thinly shaved layers of meat. They also have the best prosciutto and watercress, to be eaten on dark pumpernickel ($5). I don't mean to twit those of you who don't live in New York City but to encourage you to more elegant sandwiches. In any case, there are many things—other than the sandwiches—that Poll will ship to you. Send for a price list. The Belgian chocolates are spectacular as well they should be at $25 to $30 a pound.

The first Los Angeles-type restaurant to show up in New York City is Jams, an acronym for the names of the owners, Jonathan Waxman and Melvyn Master. Mr. Waxman, young, bearded, energetic and, originally, from New York, was the highly acclaimed chef of Michael's in Santa Monica. Mr. Master, tall, elegant, British, and eclectic in his interests, was

You pay more for less—and that is absolutely all right

the manager of the acclaimed Jordan Vineyards in the Alexander Valley. In their new restaurant, Jonathan is, obviously, the chef and, less obviously, the art collector, and Melvyn is the host and arranger of wine lists. He has written a good book on Rhône wines.

Jams itself is small but spacious, cleanly white and arrayed on two floors. The kitchen is open to the public view; in today's world, the chef is a star. The decor is leanly architectural and perhaps slightly stark compared to most New York restaurants. There is a noise problem; but the owners assure me that they are solving it. The best thing about the look and the food is a clear simplicity. Many foods are grilled, and well-made *frites* have found their home on the grill plates. The menu is short and changes daily. If it were not expensive, it would be the ideal adjunct to one's home, a place to have lunch or dinner of very good food, and none of it too fussy or heavy.

It has already found a good audience of people who knew Waxman and Master in California and of that trendy set that always knows where the new hot restaurant is. I think Jams is destined for a permanent, not a trendy, success. It's a terrific addition to the city and the Upper East Side (154 East 79th Street, New York 10021; 212-772-6800).

Jonathan Waxman has given us two of his recipes that can be made at home. In the restaurant, they would be presented on beautiful blue and white china and surrounded by extraordinary silver, handmade in France.

(Continued on page 206)

©1984 L'erin Cosmetics

COME CLOSE.

CLOSER

EVEN CLOSER.

IF YOUR LIPS AND NAILS DON'T LOOK
THIS LUSH, THIS CLOSE, NEITHER WILL YOU.

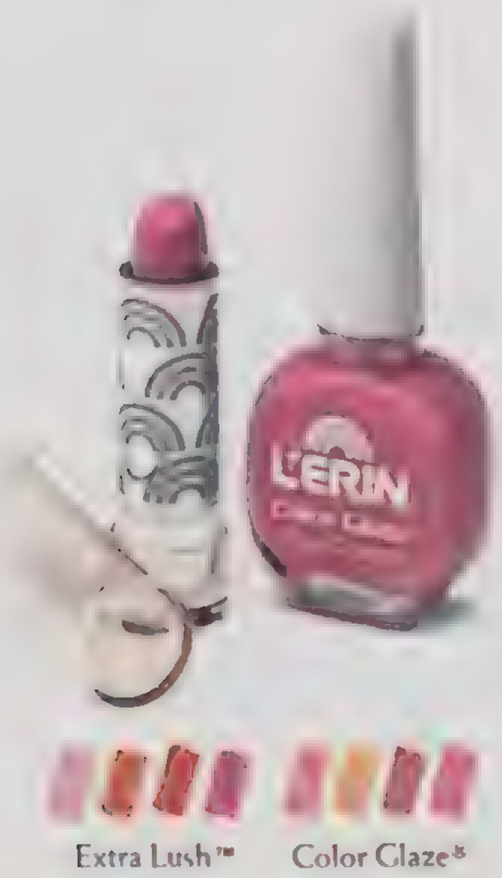
Come close to the fresh look of L'erin® Impressions of Spring. The soft, natural lip and nail colors that are basically you with a little bit of us.

Extra Lush ™ Lip Color Creams, Frosts and Sheers glow with long-lasting color. Rich moisturizers let colors glide on smoothly, leave lips soft.

Color Glaze® Nail Color bursts with shine. For color that wears a long, long time. Create an impression with L'erin. One as lush as spring itself.

SOFT AND NATURAL.
THAT'S THE BEAUTY OF L'ERIN.™

L'ERIN®



Extra Lush™ Color Glaze®

OMNIVORE RECIPES

(Continued from page 204)

SAINT-PIERRE WITH SPRING VEGETABLES AND CITRUS BUTTER SAUCE

four servings

This is a typical Jonathan Waxman dish. The fish is grilled over mesquite, giving it a rich and smoky taste. It is set off by a light citrus beurre blanc and an assortment of baby vegetables that are left whole. Use your judgment about combinations of colors and flavors among the available spring produce. It is nice to leave a small amount of the top on each root vegetable so that your guests realize that these are a miniature variety. When Jonathan did this dish for the photograph, he squeezed a few drops of blood-orange juice onto the sauce to create lovely dots of color.

3 shallots, chopped
½ bottle white wine
Zest of 1 orange
Juice of 1 lime
Juice of 1 lemon
8 ounces chilled unsalted butter, cut into 1-inch cubes
Salt and pepper to taste
¼ pound *haricots verts*
¼ pound asparagus
¼ pound carrots
¼ pound baby peas
1 per person, each, baby turnip, summer squash, pattypan squash, yellow squash, zucchini, baby acorn squash
4 six-ounce *filets de Saint-Pierre* (also known as John Dory)
4 sprigs each fresh parsley, chervil
1 blood orange for garnish, if available

In a medium saucepan, place chopped shallots, white wine, orange zest, and citrus juices. Cook over medium heat, stirring occasionally, until mixture is reduced and marmalade-like in consistency.

Take pan off heat. Stir in butter, piece by piece, till it is completely incorporated. Salt and pepper to taste. Keep warm over low heat till ready to use.

Bring a large pot of salted water to a boil. Clean all vegetables. If really small, cook whole. If not, cut all vegetables into small, uniform-sized pieces. Blanch vegetables, separately, in boiling water till tender-crisp. Toss them with a little butter. Set aside.

Heat a gas grill or have a mesquite fire going in a grill. Cook fish, turning once, until the flesh springs back when pressed with your fingertip (approximately 2½ minutes on each side). If you haven't a grill, you can poach the fish in a court bouillon, made with white wine and a *bouquet garni*. Lower the fish into the simmering bouillon and poach for about 5 minutes.

Spoon the citrus butter sauce onto each of four dinner plates. Place one fillet on top of the sauce on each plate and surround with blanched vegetables. Garnish with the parsley and chervil. Squeeze on some drops of blood-orange juice if available.

GINGER CRÈME BRULÉE TART

one ten-inch tart

This unusual Crème Brulée Tart was created by James Brinkley, the young, attractive pastry chef who followed Jonathan from California. The extraordinarily rich crust has a technical quirk that adds to its flavor and color. Before the butter is added, it is browned to nut color and then cooled until hardened. You will notice that the ginger has an effect that smacks of alchemy when it simmers in the cream.

Pastry crust
7 ounces (14 tablespoons) unsalted butter
2 cups cake flour
⅓ cup sugar
2 tablespoons heavy cream
2 egg yolks

Ginger custard
3 cups heavy cream
4 ounces fresh ginger, peeled, ground
6 egg yolks
6 tablespoons sugar
2 ounces (4 tablespoons) unsalted butter

For the pastry crust, melt butter over medium heat in a small saucepan. Cook about 5 minutes, shaking pan occasionally, until butter is light brown. Remove from heat and immediately pour into a small bowl. Refrigerate till firm, at least 4 hours, preferably overnight.

In a medium-sized mixing bowl, stir together flour and sugar. Cut chilled butter into 1-inch cubes. Working quickly, use your fingertips to rub pieces of butter into flour and sugar, till mixture is sandy in texture.

In a small bowl, lightly beat cream and yolks. Pour over flour and butter mixture. Toss with fork until just blended. Turn onto lightly floured surface. Knead very briefly, just long enough to form smooth ball. Wrap dough in plastic wrap. Refrigerate at least 1 hour before using.

When ready to use, place dough on lightly floured surface and roll out into a 12-inch circle. Carefully place rolled dough in 10 x 1-inch tart pan. Ease dough into corners. Chill 10 minutes.

Line the chilled pastry crust with aluminum foil. Bake 15 minutes in preheated 350° oven. Remove aluminum foil. Bake until golden brown, about 10 minutes. Cool completely. Fill with ginger custard. (For the ginger custard, combine heavy cream and ginger in a medium saucepan. Heat over medium heat to boiling. Reduce heat. Simmer 5 minutes.)

Meanwhile, combine yolks and sugar in top of double boiler set over hot water. Place over very low heat. (The water in bottom of double boiler should never boil.) Whisk yolks and sugar till pale and thickened, the consistency of hollandaise. This will take about 8 minutes.

Slowly strain simmering cream into egg-yolk mixture, whisking constantly. Cook, stirring continuously, about 30 minutes until custard is thick enough to coat a metal spoon. Be sure to keep heat very low so water in bottom of the double boiler does not boil.

Transfer custard to large bowl. Whisk in butter. Continue whisking until custard is tepid. Cover bowl with plastic wrap, applying it directly to custard surface. Cool to room temperature. Pour into baked pastry crust and chill until custard is firm, about 2 hours.

At Jams, to serve, they sprinkle three tablespoons of brown sugar on top and then caramelize with the flame from a hardware-store blowtorch; but you can use a broiler or serve the tart as is or with a sprinkling of preserved ginger on top. ▽

ESPRIT MAIL ORDER CATALOG
Send $2.00 for the Esprit sportswear collection catalog.
Esprit
945M Tennessee St.
San Francisco,
CA 94107

Le Shirt is back!

$24

ROYAL SILK
Clifton, NJ

Keycode
104054

(BLK) Black

(WHT) White

Payment Amount

$

(EMD) Emerald

(RED) Red

(AQB) AquaBlue

(LAV) Lavender

(FUA) Fuchsia

(BLP) BluePurple

Quantity
Color
Size

Credit Card Holders!
Call Toll Free 1-800-227-6925
In NJ Call 201-340-2400
Catalog only

Royal Silk Plaza
45 East Madison Ave
Clifton, NJ 07011
☐ Enclosed is $2 for

☐ Check ☐ Visa ☐ MC ☐ Diners ☐ Amer. Ex ☐ Carte Blanche

Card # _____ Exp _____

Name _____

Address _____

City _____

State _____

Zip _____

Style #100610

Spring!

The new dinner parties—great style, no fuss… please don't eat the centerpiece!

By Sandi Britton

MARINA SCHIANO–WEEK-NIGHT HOSPITALITY

Some might call it work. Marina Schiano, Calvin Klein's director of public relations, calls it "a pleasure I share with my friends." What she's referring to are the after-work dinner parties (for anywhere from four to twenty-four people) that she gives two or three times a week.

For Schiano, one menu that makes these dinners possible is based on pasta with three different kinds of sauce, *below:* rigatoni with a three-cheese Béchamel, penne with rich tomato sauce, linguine with pesto. "I prefer dry pasta (De Cecco brand) to fresh. And because I must have only the best ingredients for the sauces, I send messengers all over town the day before the party to pick up things like mâche, raddicchio and arugula from Balducci's, wonderful imported mozzarella and Parmesan from a store on Ninth Avenue. After the pasta, we might have veal cutlets; and for dessert, a fantastically chocolaty chocolate cake made for me."

"The secret of giving these parties after work is that I am very well organized; I have to be. The salad greens have already been rinsed, dried, and are waiting in a

plastic bag in the refrigerator. And I make the pesto and tomato sauces in the summer—when fresh tomatoes and basil are in abundance—and freeze them.

"The whole point of having my friends over this way is so that I can relax and enjoy them, something that I can't do during the day (I don't have time for long leisurely lunches). So I want these evenings to be informal and fun—for me as well as for my guests. Otherwise, what's the point?"

For Schiano's party pasta recipes, turn to page 210.

PARTIES OUT–THE ULTIMATE EASE

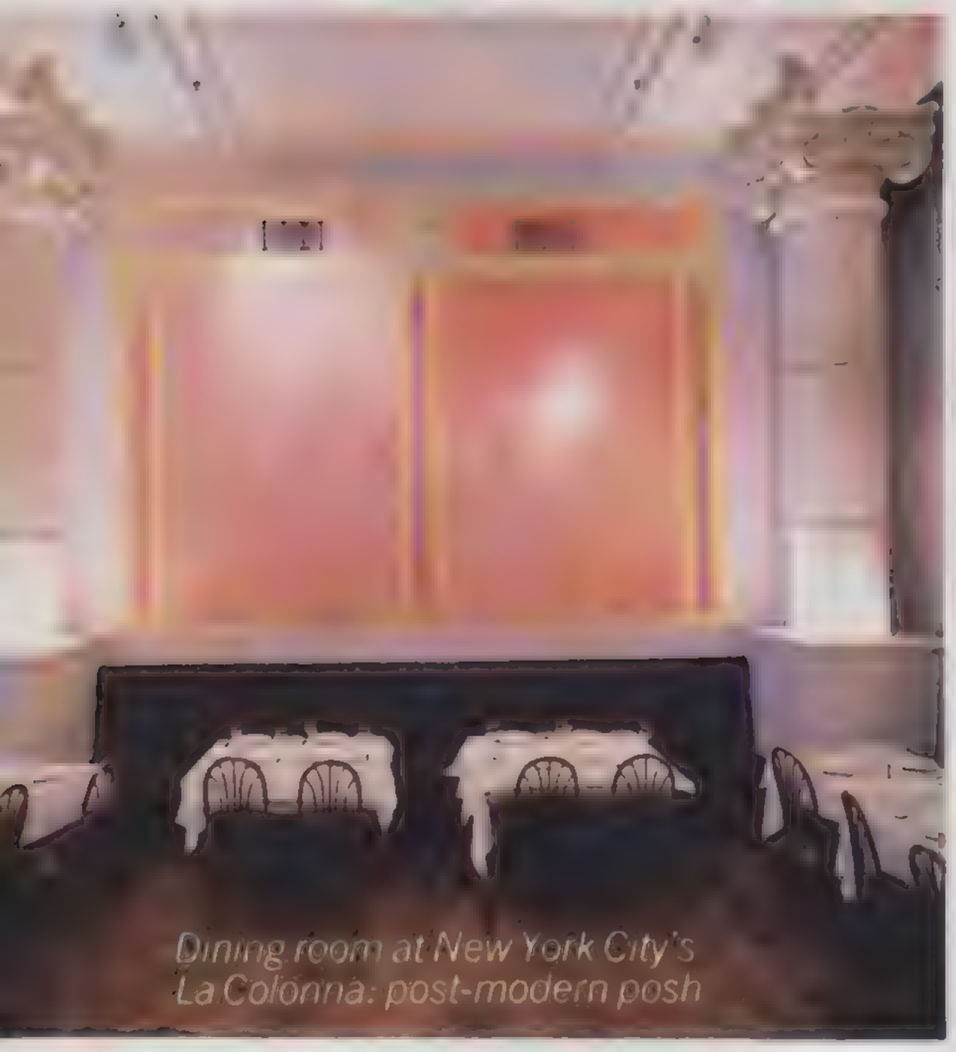
"It's what you call facile entertaining," says super agent Swifty Lazar who with his wife, Mary, when they are in New York, often gives dinner parties at restaurants. In San Francisco Charlotte Mailliard not only likes the ease of entertaining friends at a restaurant but likes the way the energy of the restaurant itself gives vitality to a party. The secret for a successful party "out" is not leaving it up to the restaurant.

John Schumacher, owner of La Colonna, *left,* one of New York's newest and prettiest restaurants, suggests that you "plan the menu ahead of time with the manager or maître d'hôtel."

Swifty Lazar agrees. "Ordering ahead is the only way to do it, if you are having ten or more." When he and Mary invite the William Buckleys, the Jack Lemmons, and the Cary Grants to dinner, it's always out to one of three favorite places: a private room upstairs at the "21" Club, "where you can really have a conversation"; or L'Orangerie (Le Cirque's private room); or the private dining room for tenants of the Lazar's East Side apartment building.

"First it's cocktails upstairs in our apartment, then downstairs to dinner. We use our own Porthault table linens and our own silverware on three round tables of ten each. After dinner we go back to our apartment for liqueurs."

Beyond restaurants, *Places* (212-737-7536) lists hundreds of unusual locations from small museums to sailing ships and topiary gardens.


Dining room at New York City's La Colonna: post-modern posh

WHAT DOES SPRING LOOK LIKE? LIKE A CENTERPIECE OF WHITE TULIPS ENCIRCLED BY PLUMP SPRING GREEN ASPARAGUS. THIS IDEA, *LEFT,* FROM SALOU, FLOWER DESIGNERS ON NEW YORK'S COLUMBUS AVENUE. THEIR TRICK: USING A STRAIGHT-SIDED GLASS BOWL AS A CONTAINER FOR THE TULIPS AND AS THE CORE FOR THE ASPARAGUS TIED TOGETHER WITH A CORD CONCEALED UNDER WHITE RIBBON.

Photographs (clockwise from top) KAREN RADKAI, BRUCE WOLF, JENNIFER BAUMANN

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

SOFT PACK 100s FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine av. per cigarette, FTC Report MAR. '83.

Competitive tar levels reflect either the Mar '83 FTC Report or FTC method.

NOW. THE LOWEST OF ALL BRANDS.

© 1984 R J Reynolds Tobacco Co

2 mg

Now far and away the lowest.

NOW
THE LOWEST

This soft, sensuous shoulder is one beautiful part of a Bare Elegance® body.

So soft, so clean, so full of moisture. The Bare Elegance body. Bare Elegance is the moisturizing body shampoo that cleans and moisturizes all in one step. Specially formulated to work with the warmth of your shower, Bare Elegance releases rich, luxurious moisturizers as it cleans. Steep yourself in Fresh Jasmine, Fresh Spring, Unscented or wonderful new Wildflowers. For a Bare Elegance body all your own.

Bare Elegance®
It cleans and moisturizes in one beautiful step.

Available in the bath products section of your store.

Bare Elegance

©1984, The Gillette Company.

ENTERTAINING RECIPES

(Continued from page 208)

Marina Schiano's recipes for pasta with three sauces are perfect for a large buffet as well as a more intimate dinner party. The dishes are colorful, easy to prepare, and the variety is appreciated by guests who just want a "taste" of each. The recipes for the sauces serve four, but can easily be adapted to the size of the gathering. A good rule for the amount of pasta needed: one pound is usually plenty for four people. Her salad suggestions are simple to create, depending only on the freshest ingredients. In late summer, when tomatoes are at their most luscious and at the peak of ripeness, Schiano likes to serve them sliced and sprinkled with fresh basil. Watercress and whole endive leaves or radicchio, arugula, and bibb lettuce are also favorites and more readily available. All three salads can be dressed with a tangy Dijon vinaigrette.

BUFFET FOR FOUR TO TWENTY-FOUR
(Pastas with green, red, or white sauce)

Pesto

four servings

Suggested pasta: linguine

2 large bunches fresh basil leaves (washed and dried)
½ cup Italian pignoli nuts
2 cloves garlic
½ cup olive oil
¼ cup butter (softened)
¼ cup Parmesan cheese (freshly grated)
Salt and pepper to taste
1 tablespoon butter
Garnish: basil leaf

Put all ingredients into blender or food processor and mix till puréed. Cook linguine al dente, then toss with a little butter. Mix linguine with pesto and serve with a basil leaf on top.

Red Sauce

four servings

Suggested pasta: penne

3-4 cloves garlic, finely chopped
¼ cup olive oil
2 large cans Italian peeled tomatoes
Salt, pepper, and sugar to taste
Parmesan cheese
Garnish: basil leaf

Sauté garlic in olive oil in saucepan till garlic is golden brown; remove from pan. Let olive oil cool. When cool, add tomatoes and cook for 30 minutes on low heat, adding salt, pepper, and a tiny bit of sugar to take away the acidity of tomatoes. Cook penne, then toss with a little butter. Mix penne with sauce. Garnish with basil leaf on top and add Parmesan to taste.

White Sauce

four servings

Suggested pasta: rigatoni

1-1½ sticks butter
½ cup heavy cream
½ cup Parmesan cheese (freshly grated)
1 large package whole-milk mozzarella, cut into small cubes
1 cup ricotta cheese (softened with a little warm water)

Cook rigatoni al dente. Toss with all but a small amount of butter and heavy cream. Lightly butter large baking pan and add layer of rigatoni. Follow with layer of Parmesan cheese, then mozzarella and ricotta. Repeat process till all cheese is used up, ending with Parmesan on top. Place casserole in preheated 350° oven for 20 minutes. Serve hot, topped with fresh black pepper. ▽

L'Homme didn't invent spray cologne, we perfected it.

INTRODUCNG THE L'HOMME MICRO-ATOMIZER

The problem has always existed, how to refresh yourself during the day without carrying around a cumbersome bottle of cologne. That is, until now. Finally, modern technology puts the solution within your grasp.

Ergonomically engineered, the L'Homme Micro-Atomizer's slim profile and lightweight design allows it to be carried conveniently anywhere. Remarkably, the refillable reservoir holds enough cologne for over 500 individual sprays — adequate for months of use at the office or a 10 day supply while travelling. Each spray provides a refreshing mist of fragrance; subtle and never overpowering.

HOW TO GET YOUR L'HOMME MICRO-ATOMIZER

The L'Homme Micro-Atomizer, a $27.50 value, is yours for **only $12.50** when you purchase any one of three sizes of L'Homme men's cologne; a crisp, clean fragrance enhanced by citrus, spice, and woody accents. L'Homme — made in France for the man who is driven to do what others only dream of.

As a **bonus** for ordering now, the precision tooled metal casing of your Micro-Atomizer will be **engraved** with 3 initials **free-of-charge** (as shown in photo). Your Micro-Atomizer is **unconditionally guaranteed,** just return it and the cologne within 30 days of receipt for a full refund if you are not completely satisfied.

To order now, credit card holders call **toll free:** 800-328-5926 (in MN Call 612-448-4181) or

A new men's fragrance from Paris

L'HOMME Roger & Gallet®

Also Available At Robinson's

MAIL COUPON TODAY

L'HOMME • P.O. Box 533 • Chanhassen, MN 55317

☐ Yes, send me the **L'Homme Micro-Atomizer,** a $27.50 value,for **only $12.50** with my following L'Homme Cologne order:

☐ 1.7oz Cologne ($15.00) ☐ 3.4oz Cologne ($24.00) ☐ 6.8oz Cologne ($35.00)

Plus $3.50 postage and handling (MN residents add 6% sales tax)

Total enclosed $ _____ in check or money order payable to **L'Homme.**

Charge my ☐ Master Card ☐ VISA ☐ American Express

Account No. _____ Expiration Date _____

Signature _____

☐ Yes, please monogram my Micro-Atomizer (as shown in photo) with the initials positioned as follows: ☐ left ☐ center ☐ right

Name _____

Address _____

City _____ State _____ Zip _____

(Delivery Two Weeks From Receipt of Order)

GAZETTE

Rugs like paintings . . . paintings into furniture . . . geometry for the home . . . a new look from Memphis

By Barbara Plumb

Geometry enjoys a new popularity in area rugs. The cool, no-pattern, monochromatic rugs so long in fashion for contemporary interiors are being replaced in the Post-Modern era by bold pattern and color in designs that resemble paintings.

Drawings for rugs by the Spanish Cubist painter Juan Gris, who died in 1927, were discovered in 1975 in Barcelona. Though the imagery is more subdued than in his paintings (on exhibition at The Solomon R. Guggenheim Museum, NYC, May 18–July 8), the rug's palette is similar.

Designer Eileen Gray, whose work ranged from lacquer objects to architecture, in 1910 turned an apartment in Paris into a studio for making carpets. Her rug "Feston," in blacks, greys, ivory reflects her quiet classicism.

Memphis, the international conglomerate of designers, has moved into rugs with "Tennessee," by a young Scot, Gerard Taylor, on the staff of Ettore Sottsass in Milano. Pattern is boldly modern, colors subtle as those in old Persian rugs.

French Vietnamese designer Christian Duc in Paris, labeled one rug "Emotion," dedicated it to Tennessee Williams. "For me, emotion is a great source of energy, as uncontrolled and wild as any instinct, lightning or a waterfall."

("Living Gazette" continued on page 216)

Above: Rug, based on drawing by Juan Gris; $4435; room by Gregory Turpan. Furniture of the Twentieth Century, NYC.

FLOORSHOW: LOOKING DOWN ON NEW BRIGHT COLORS AND BOLD PATTERNS FOR TODAY'S INTERIORS

Above: Gerard Taylor's "Tennessee," for Memphis; $3900, Artemide, NYC. Right: "Emotion," Christian Duc; $6620; through decorators, V'Soske, NYC. Far right: Eileen Gray's "Feston," 1923; $5900. Furniture of the Twentieth Century, NYC.

Top Photo: JEAN PAGILUSO

And Beefeater® makes it even better.

BEEFEATER GIN. The Crown Jewel of England.®

USA-EAST

CACHE	MIAMI FLORIDA
CARINA NUCCI	NEW YORK
BETTINA DI CAPRI	PALM BEACH FLORIDA
GIOVANNI	CHICAGO

USA-WEST

JASMINE	SAN FRANCISCO
MARION WAGNER	LOS ANGELES
RAFAEL S	SAN FRANCISCO
ABRUZZESE	REDONDO BEACH

Gianbarbens Euro-Advertising

PANCALDI&B

DESIGNER TITTA PORTA

GAZETTE

Memphis—most radical furnishings design—tones down, takes Midwest by storm

Above: "Tawaraya"—"boxing ring" by Masanori Umeda from Tokyo, spoofs '50s conversation pits. Tatami mats, lacquered tray, silk cushions "Japanize" seating area. $13,775; City, Chicago Left: "Oberoi." armchair designed by George James Sowden; upholstered in bold fabric by Memphis Parisienne Nathalie Du Pasquier. Red fabric parodies dust cover. $2675; City, Chicago.

When Memphis, an international design consortium based in Milan, Italy, showed its first collection of home furnishings in 1981 no one knew quite what to make of the work. The creations were so outrageous in a colorful comic-book style, that, had it not been for the exorbitant prices and the cast of impressive architects and designers involved (among the twenty-two from seven countries are Ettore Sottsass, Michael Graves, Arata Isozaki, and Hans Hollein), people might have laughed and moved on. But now, two collections later, no one is laughing. The style has mellowed; and—as proof—Midwestern Americans, often conservative in their tastes, are taking to the new creations of Memphis. In fact, City, a Chicago store, is the first in the country to sell Memphis furniture retail.

One aspect of the Memphis credo: to focus on icons from the popular design vocabulary, such as that of the suburban 1950s, and remake them with exaggerated shapes, proportions, and scales. Another tenet is to combine unlikely industrial and natural materials.

In the pioneer collection of 1981, spoofing predominates: dividers in bookshelves are angled to prevent books from fitting in; chairs and tables epitomize bad taste gone berserk. Devotees accepted these pieces as "fun." But in 1984, the best of Memphis design has become dazzlingly elegant. Examples: "Sebastopole," a table by Michele De Lucchi, incorporates brilliant counterpoints of shapes and colors in marble. In "Airport," a dining-room cupboard by Gerard Taylor, plastic laminate looks like a highly sophisticated material.

The originality of Memphis has been retained; only the joke aspect has been toned down; and now America is embracing this sophisticated international design as newly discovered art forms of the 1980s.

("Living Gazette" continued on page 219)

OUTRAGEOUS, SOPHISTICATED MEMPHIS DESIGNERS IN A NEW MOOD, NEW LOCALE

Below: "Sebastopole" by Michele De Lucchi from Milan. Bold black/white stripes in marble and a bar with marble balancing balls flash out beneath an austerely grand brown marble top. $8869; City, Chicago. Right: "Airport," By Gerard Taylor, combines wood and plastic laminate in a dining-room cupboard with one glazed door. $5600; City, Chicago.

On some fields, Royal Doulton is home plate.

"Avignon" and other patterns from our Moselle Collection in English Porcelain are priced at $60* for a five-piece place setting. For our complete catalog, please write: Royal Doulton, Dept. 767, 700 Cottontail Lane, Somerset, NJ 08873. *Suggested retail.

Royal Doulton
English Porcelain

After the depilatory.
After the wax.
After the razor.

No matter how you remove unwanted hair, condition your skin after . . . with Bikini Bare Finishing Creme. It moisturizes. It soothes. It restores PH balance. And protects your skin with nature's own healant, Aloe. Face, legs, underarms and the delicate bikini area need this finishing touch. Try it as an all-over body moisturizer. It's terrific!

Bikini Bare® Finishing Creme

© 1984 Longview Products, Inc., New York, N.Y. 10165. Available in Canada.

LIVING

GAZETTE

When back-to-basics means design classics: from the past, from Japan, from Germany

Above: Armchair designed by Eliel Saarinen in 1929-30 for his own house is now sold for the first time. $4590, Shaw-Walker, NYC.

For his first home furnishings, Japanese fashion designer Issey Miyake uses his fashion palette of charcoal and sand in geometric sheets, pillowcases, shams, and comforters.

Despite a recent infatuation with elaborate embellishment in design, simple geometry, still affords some of the most sophisticated new designs for the home. Case in point: the box-style armchair by Finnish architect Eliel Saarinen with exotic woods inlaid in a triangle/rectangle pattern. Designed more than fifty years ago, the chair blends with modern or traditional furniture.

Issey Miyake also takes up a geometric motif in his new beddings collection. In "Suna (Japanese for sand) Garden," he sets loose tie-dye-like stripes against rigid narrow bars in beige on charcoal.

For the high-tech chair, Professor Hans Ullrich Bitsch, a German architect, combines chrome with enamel in a crisp, body-clasping silhouette. Options for the seat and back include a material new to furniture—a woven stainless steel. A computerized welding robot makes the thirty metal-to-metal connections required for each Bitsch chair.

("Living Gazette" continued on page 220)

GEOMETRIC MOTIFS: SOPHISTICATED MATHEMATICS OF CREATIVITY

The Bitsch chair comes in colored enamel or polished or satin chrome frames with leather, canvas, or woven stainless steel seats, backs. $598 in canvas; Harvey Probber, NYC.

Nothing solicits an emotional response quite like thick, radiant, healthy-looking hair.

And to that end, science brings you four Style Shampoo and Conditioner systems.

Each a unique combination of only the finest ingredients.

Each scientifically designed to add body, bounce and shine to a different type of hair.

Style I and Style 100 for oilier than normal hair.

Style II and Style 200 for dry, damaged hair.

Style III and Style 300 for fine, limp hair.

And Style IV Light Conditioning Shampoo for normal hair.

There's a Style system that's right for your hair. A system scientifically designed with a very emotional response in mind.

When science gives way to emotion, that's Style.

More feminine legs begin right here!

Bikini® Bare®

FOR LEGS
Lotion Depilatory

Aloe and Natural Silk Protein make this lotion depilatory really special. As it removes hair, it keeps legs smooth and beautifully conditioned. Forget shaving and waxing, they can abuse and hurt your skin. Try Bikini Bare for Legs. It's easy, feminine — it even smells good.

NATURAL SILK PROTEIN FORMULA WITH ALOE
Bikini Bare
FOR LEGS
LOTION DEPILATORY

© 1984 Longview Products, Inc., New York, N.Y. 10165. Available in Canada.

THE SPECIALISTS IN HAIR REMOVAL

GAZETTE

Designers as Pygmalions: paintings' furniture turned into real-life pieces

Furniture- and art-lovers alike will find *Master Pieces* (Hearst) to be a most intriguing book. Authors Richard Ball and Peter Campbell selected twenty important paintings, each of which includes furniture in its imagery, and commissioned furniture makers and sculptors to build the pieces. Descriptions of the artist's lives accompany accounts of how the craftsmen decided on a particular interpretation plus photographs and how-tos.

Most fascinating: how furniture depicted on a flat canvas emerges as three-dimensional. The richest painting periods for furniture sources proved to be Medieval, Renaissance, and the twentieth century, with the surreal inventions of Magritte and De Chirico especially mind-tickling.

The daybed in David's famous portrait of Madame Récamier was fairly easy, part of his studio furniture made to his design by the famous cabinetmakers Jacob Frères; but in the painting "Tatlin Working on the 3rd International Sculpture," by El Lissitzky, the odd perspective of the table top made the scale mysterious. Designer Patrick Daw decided that Tatlin must be standing on an axonometric drawing of a table as he envisions his 1300-foot-high tower that was never built.

Left: Table by Patrick Daw from c. 1920 painting (above) by El Lissitzky. Below: Daybed by Tim Rickard after Jacques Louis David's 1802 painting of Madame Récamier, now in the Louvre.

PAINTING PERIODS RICHEST AS FURNITURE SOURCES: MEDIEVAL, RENAISSANCE, TWENTIETH CENTURY

Real gold.
Once you get the feel of it nothing can touch it.

FOR A FREE BROCHURE ON BUILDING A KARAT GOLD JEWELRY WARDROBE WRITE: INTERNATIONAL GOLD CORPORATION LTD. 900 THIRD AVENUE, NEW YORK, N.Y. 10022

14K KARAT GOLD

Nothing else feels like real gold.

The Captivating, Seductive Fragrance

from Milan's foremost name
in fashion design

SAKS FIFTH AVENUE

PARFUMS PANTENE, DISTRIBUTOR

attitude eyewear

Foto: J. Exley

colors in optics, ltd.

designed by
Sanford Hutton

Colors in Optics, Ltd.
417 Fifth Avenue
New York, NY 10016
212-845-0300

The American Express® Card. It's part of a lot of interesting lives.

Call 800-528-8000 for an application.

In Spring, one's fancy turns to being...

UNMISTAKABLY

© 1994 Sun Street Productions, Inc.

CARE FREE™

Your style is as free and easy as Springtime—safe and full of life and life-your Care Free Curl™. When you make an individual statement the others—the dress the dance—or when

Soft Sheen Products, Inc.
1000 East 87th Street
Chicago, IL 60619
(800) 621-6143
In Chicago call 978-0700

82

فاشيون تو قوينتي

٨٢

Suddenly it takes you by surprise. All of its secrets unfold petal by petal. And your soul responds with quick delight. You are in bloom now. Swept away by the rare magic of the desert. Where will you ever find such a wondrous gift again?

Search beyond
the moonlight...
82 will take you there.

HARTLY
WESTWOOD, N.J.

LUCY BALTZELL SHOPS
CONNECTICUT

MILLER'S
PITTSBURGH, PA

PARROTS
NEW YORK, N.Y.

PETTICOAT PARLOR
PHOENIXVILLE, PA

RIZIK'S
WASHINGTON, D.C.

THE TRIANGLE SHOP
WELLESLEY, MA

WICE'S
PETERSBURG, VA
NORFOLK, VA

A TWO PIECE
COTTON DRESS.
ABOUT $136.

HAIR STYLE

A NIGHT OUT WITH "THE GIRLS," DRAMBUIE-STYLE.

DRAMBUIE & CREAM DRAMBUIE OVER ICE "RUSTY NAIL"*

TODAY'S WOMAN KNOWS EXACTLY WHAT SHE WANTS. AND WHAT SHE WANTS MORE AND MORE OFTEN IS THE SMOOTHLY DISTINCTIVE TASTE OF DRAMBUIE. NO MATTER HOW SHE DECIDES TO DRINK IT, IT'S AN ACCURATE REFLECTION OF HER OWN INDIVIDUAL TASTE.

*The "Rusty Nail®" is the delicious combination of equal parts Drambuie and Scotch over ice. For other popular ways of enjoying Drambuie, write Drambuie Recipes, Box 528250, Miami, Fla. 33152, for our free booklet. Clothes by Basile/Pinky & Diane, Jewelry by Poiray

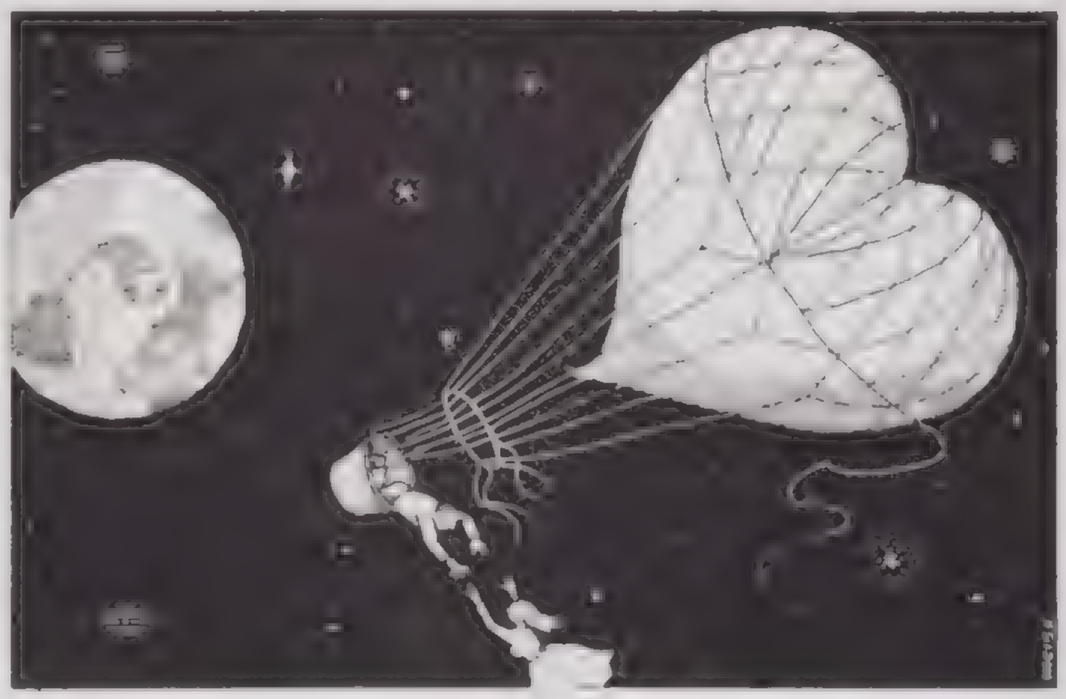
Books in Vogue

Mrs. Carter's side of things, playful fiction, political fiction, plus heroism, visions, some thrills . . . and more

A QUARTET OF LOVERS

From the Great Milan Kundera —A New Novel of Compassion

BY RICHARD SENNETT



Good novels today tend to be either dense or supple. In dense novels, the frustrations of life are reflected in stories that fragment or break off in the middle; they require an artist who can stage-manage disorder. In the supple novel, characters speak clearly; their actions are complete; the prose is often so simple as to seem chaste. But the limpid scenes suddenly reveal unexpected meanings beneath the surface; the novel starts to reverberate with complexities.

Milan Kundera is a master of the supple novel. A Czech currently living in Paris, he is the author of *The Joke,* recently retranslated into English, *Life Is Elsewhere,* and *The Book of Laughter and Forgetting,* among other works. Like all the novelists of his generation from Eastern Europe, he is intensely interested in the connections between politics and everyday life, and with good cause: theirs are the voices of the exiled or dispossessed. And yet any page of Kundera's is instantly recognizable as his, filled with a grace and wit and an irony he often aims at the victims in his stories as well as the oppressors. He never writes political diatribes; rather, he often lets the swift-flowing pleasure of his books lead the reader into scenes of great pain and horror. But one wants to go on, to know more.

Milan Kundera's new novel brings this art to a high point. Superbly translated—one has the sense of a novel written in English—**The Unbearable Lightness of Being** (Harper & Row) tells the story of interwoven lives. Tomas, a surgeon with a voracious sexual appetite; Tereza, a young woman from the provinces who moves in with him; Sabina, a painter, has been Tomas' friend as well as mistress; Franz, the lover she takes when her affair with Tomas ends.

Beginning in Prague, Kundera shows Tomas, Tereza, and Sabina fleeing to Switzerland as a result of the 1968 rebellion. After a short time, Tereza abandons Tomas, returning to her enslaved country where she can at least be alone, free of him. And Tomas, who has always treated their love as a kind of burden, follows her back; he ends up with her as a laborer on a farm. As their lives are gradually degraded, their union grows. In contrast, Kundera spins out Sabina's affair with Franz, an affair in which both of them remain light, free. Sabina moves to wasteland America, and Franz dies as a result of a stupid act of bravado.

The risk of sentimentality in this story is obvious: the lovers who have sacrificed the outer world for each other; the "unbearable lightness" of lives without commitment. Kundera avoids the trap by making all the characters round: he shapes the story so that the reader senses all four characters falling in love, through other people, with an idealized version of themselves. The weight of living makes Tomas and Tereza break through this pattern; Sabina and Franz's lightness keeps them imprisoned.

Kundera has a crafty instinct for standing back from his story just when the novel might slip into pathos. Most importantly, the world darkening outside the bedroom window is made to cast an ever-deeper shadow. And so his story is made emotional, not sentimental. He even manages to evoke the sense of love inseparable from regret as though this were a discovery we had never so precisely made before.

More than an example of a great writer's mastery, the book marks a new period in Kundera's sensibility. In perhaps his best-known previous work, *The Book of Laughter and Forgetting,* laughter and sex are weapons against the world. And because the world he knows is harsh, they are often used with brutality. This new novel is less combative. Kundera is not resigned to the rigors of power or the infinite capacity of human beings for self-deception as they seek to impose themselves on the world; but now, the weight of life has become more ambiguous, not simply an enemy to struggle against.

Something has been released in Kundera's sensibility; it is compassion. This is perhaps the most compassionate novel I have read in recent years, and it is a compassion made believable by supreme craft.

Richard Sennett *is the author, most recently, of "An Evening of Brahms."*

JIMMY'S BEST FRIEND

Rosalynn Carter—Why She Hated To Lose

BY JANE O'REILLY

As Campaign '84 began to warm up, President Reagan sounded his opening rose-colored theme: the United States, having overcome the gloomy "malaise" cast by the previous incumbent of the Oval Office, is now "standing *(Continued on page 232)*

Books in VOGUE

(Continued from page 231) tall." It is possible that most people had to stop to think for a minute before they remembered who the previous incumbent was. Jimmy Carter is almost The Forgotten President. In her memoirs, **First Lady from Plains,** (Houghton Mifflin), Rosalynn Carter understandably considers this oblivion unfair and unwise; she is probably right.

Poor Jimmy Carter was simply the bearer of bad tidings: nobody wanted to hear that finding new solutions is difficult. The old solution, now popular again, is to send in the Marines and call it victory. "Jimmy could have blown up Teheran and been reelected," Rosalynn correctly writes, but he tried patience instead. Unfortunately for him, tying yellow ribbons around trees did not satisfy the American hunger for greatness. Worst of all, the Carters—the closest working partnership ever to live in the White House—were perceived as prigs.

The real Rosalynn Carter is hidden very, very far inside her memoirs. Her dominant themes are forbearance and determination, and there are scarcely any jokes. Nevertheless, almost despite herself, a poignant portrait of a twentieth-century American woman comes through. Rosalynn Smith became fatherless at the age of thirteen. Her mother took in sewing to support the four children. At seventeen, Rosalynn started dating her best friend's brother, Jimmy, a dazzling Annapolis man of twenty. A year later, they married: "I think I had always secretly wanted to get out of Plains, and now I couldn't wait."

The young couple was stationed in Norfolk, Virginia; she describes the "nightmare" of getting to a distant grocery store in an age before collapsible strollers, with no car, in a town with no kin. "I was living the totally conventional life of a young Navy wife in the 'forties, and was more content than I had been in years," she writes.

It was the kind of contentment that led to the writing of Betty Friedan's *The Feminine Mystique* twenty years later, but it also suited Rosalynn's particular kind of ambition. The struggle was for something, a clearly organized career track, spelled out in the manual Jimmy had given her: *The Navy Wife.* When Jimmy had to take over the family peanut-warehouse business, Rosalynn was dragged back to Plains. She learned to like it. They were part of the "New South"; they became community-minded whirlwinds, taking speed-reading courses together, dancing, traveling a little.

Rosalynn was First Lady of the State of Georgia before she ever had occasion to confront a finger bowl, and her wildest experience had been a trip to New Orleans where she and Jimmy stayed up all night, slept late, and drank "wine with lunch for the first time." She worked hard—in the peanut business, in the campaigns, in the Statehouse, and she learned fast.

Mrs. Carter doesn't really tell us why her husband decided to run for the Presidency. In fact, she doesn't tell us much about him except that he is a good man who has no patience with tears and dislikes incompetence. She seems truly to have always been his best friend, but there are only hints in this book of the gritty Rosalynn who must have been there in the dark hours, exhorting and encouraging. At any rate, there are few additions to history in her book. And her issues are still mental health, human rights, and self-justification.

Her book has the tone of a mimeographed Christmas letter, essentially impersonal, chipper and upbeat: "I think what made the greatest impression on me as I traveled over the country is that people are the same everywhere." Nonetheless, *First Lady from Plains* is worth reading as a testament, however guarded, of a transitional American woman, one raised to be a traditional small-town Southern wife, terrified of imperfection. But the same woman concludes her book: "I'd like people to know we were right, that what Jimmy Carter was doing was best for our country and that people made a mistake not voting for him. But when all is said and done, for me, our loss at the polls is the biggest single reason I'd like to be back in the White House. I don't like to lose." If it were twenty years from now, Rosalynn Carter would have run for the Presidency herself.

Jane O'Reilly *is a political writer and the author of "The Girl I Left Behind."*

LESLIE WONG/CONTACT

Free Agents (Harper & Row) is a series of prose pieces in which Max Apple exercises his rich sense of humor. Never really fractious or threatening, he has an underlying serious sweetness that touches.

Apple admits that several of the pieces are autobiographical; these are among the best, particularly "Bridging," in which he works out the loving, but cripplingly interdependent, relationship with his daughter after the death of his wife. There is also "Pizza Time," about a visit with the kids to Chuck E. Cheese, the every-entertainment place with pizza, where Apple ends up conducting a total war against PacMan to prove that, despite video games, he is still in charge.

And there is "Stranger at the Table," begun in the voice of a disgruntled food critic and ending as an evocative, sensitive account of growing up kosher, sustained by a firm faith in a seemingly alien world.

Politics, business, and the social condition are subject to a more satirical bite, but the balance of the book favors the introspective. These pieces are an invigorating combination of wit, creativity, subtle consciousness, and humanity. —ALLENE TALMEY

CIVIL WRONGS

Rosellen Brown Moves from *Tender Mercies* to Subtle Heroes

BY ANNE TYLER

The man is a civil-rights activist left over from the 'sixties, a white Southerner named Teddy Carll whose "born into bondage" speech was once quoted in *Newsweek.* The woman is his wife, Jessie, who marched alongside him in those early days but now teaches second grade. They live with their two children in a shabby black neighborhood in Jackson, Mississippi, where anonymous phone calls and minor vandalism let them know how unwelcome they are.

But wait. This is not the book you're afraid it is—yet another tract novel, with obvious heroes, obvious villains, and extended times-out for political discourse. **Civil Wars** (Knopf) is an exploration of the underside: the crusader for the rights of victims may make victims of his own. The crusader's wife longing for suburbia may be the one with the courage. The most outspoken bigot may possess, beneath the surface, unguessed-at wells of tenderness and vulnerability.

The bigots in this case are thirteen-year-old Helen and eight-year-old O'Neill. They are the offspring of a white supremacist named Roger Tyson and his wife, Alexis, Teddy's sister. And when Roger and Alexis are suddenly killed in a car accident, it is the Carlls who must take in the children.

Even without the ideological differences, this kind of *(Continued on page 234)*

Bumps and Bulges? Rediscover Beautiful Contours!

Clarins is the Problem-Solver.

Rediscover a beautiful silhouette with Clarins slimming treatments. Developed and perfected with over 30 years experience in Clarins Parisian "Institut de Beaute", they specifically address those stubborn areas that demand extra attention. For maximum results, Clarins recommends use in conjunction with a balanced diet and regular exercise. They are, of course, dermatologically and allergy-tested.

Pinch the back of your thigh . . . Now, your buttocks and the calf of your leg. Don't despair if skin takes on a puffy, spongy, orange-peel appearance. Let Clarins slimming body treatments come to the rescue! Formulated with natural plant extracts, they effectively help reduce water retention and improve body contours.

Clarins recognizes the causes.
The problem the French politely refer to as "cellulite" is commonly shared by 90% of women. Lack of exercise, poor circulation, neglect of body beauty care, imbalanced nutrition, high salt intake . . . these and more are the reasons why!

Clarins Contouring Body Cream helps to accelerate slimming.
Reinforce the efforts of your diet and exercise program by massaging problem areas with this light, non-greasy treatment. The actions of the 13 key ingredients (including ivy, tea, meadowsweet, and horse chestnut) work in synergy to tighten, strengthen, and firm the epidermal layer. Quickly penetrates body skin – ideal for morning application.

Clarins Body Treatment Oil "Anti-Eau" aids in reducing water retention.
Combat problem areas with this unique 100% natural plant extract formulation. Key natural oil ingredients (including broom, marjoram, and geranium to name a few) promote "anti-water", firming, strengthening, and moisturizing actions. Complete your slimming program with application in the evening – absorbed almost immediately.

Clarins Skin Care Specialists offer personal beauty advice.
Consult with a Clarins Skin Care Specialist and have your comprehensive Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for face, bust, body and tanning. Act today and join millions of women world-wide who depend on Clarins to answer their skin care needs.

Contouring Body Cream with natural plant extracts	• Helps speed up slimming while reducing puffiness (ivy, tea, meadowsweet) • Tightens skin tone (horse chestnut) while improving elasticity (horsetail) • Quickly penetrates to enhance massage benefits
Body Treatment Oil "Anti-Eau" 100% natural plant extracts	• "Anti-water", helps minimize swelling (broom) • Firms and strengthens (marjoram, lemon) • Refines epidermal layer (geranium) while softening and smoothing body skin (hazelnut)

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

Saks Fifth Avenue

Books in VOGUE

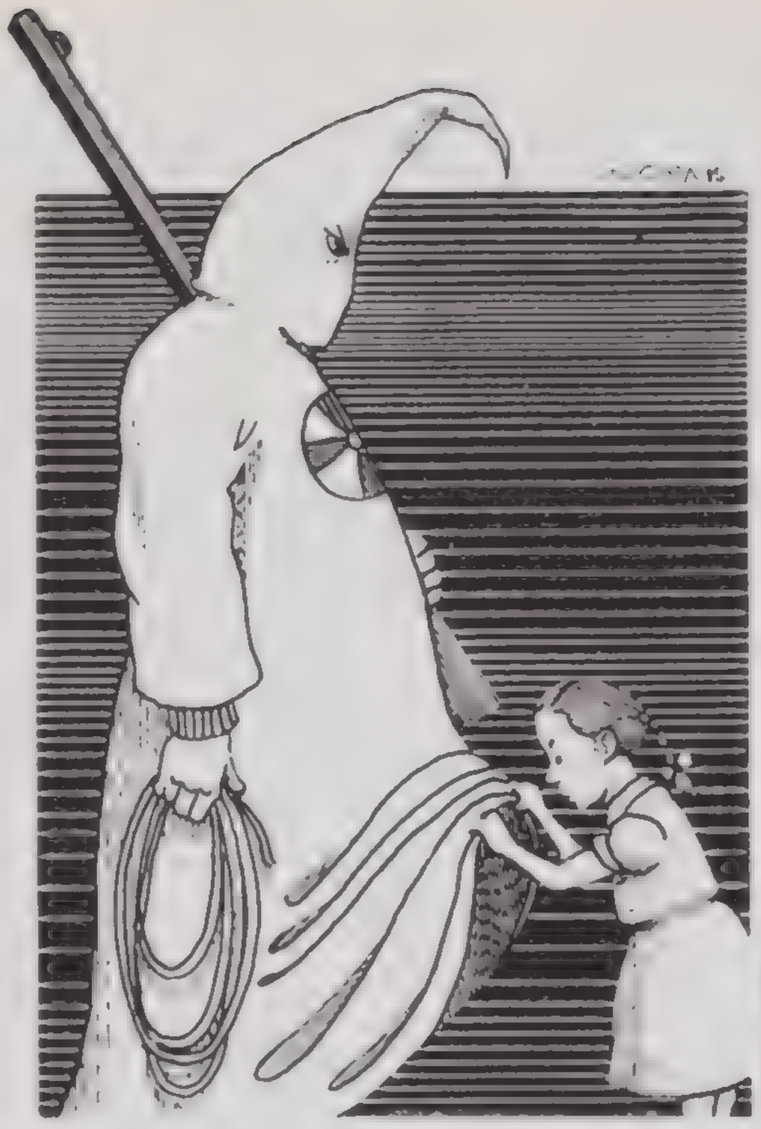
(Continued from page 232) situation calls for major rearrangements on both sides. In the Carlls' case, though, it requires a shifting of the very earth upon which they stand. In fact, is such an adjustment even possible?

Well, yes, it is, more or less—thanks mainly to the remarkably strong Jessie, and to four of the most appealing and sympathetic children anywhere in literature. What's even more impressive is that the adjustment is entirely believable. By leading us patiently through the interactions between the various characters, charting each step as meticulously as a painter fills in the details of a trompe l'oeil mural, Rosellen Brown convinces us that these are real lives, real problems. She settles us firmly in a world that soon seems as familiar as our own.

One of her gifts is a faultless instinct for that bizarre, unreasonable reaction that's so often part of ordinary human behavior. Jessie, coming upon a young black boy robbing her liquor cabinet, can think of nothing to do but fiercely pinch the boy's arm. (The boy remains silent. Jessie herself gives a squeak of pain.) And when young Helen believes that a large-scale Mississippi flood is God's way of liberating her from her unhappy life ("This would be called Helen's flood if only people knew," she tells her diary)—well, isn't that exactly what a thirteen-year-old might come up with?

Inspired bits of vision shine out and pull us in. Cheap linoleum has specks of color "like cupcake sprinkles." When a woman dresses in powder blue to match her eyes, those eyes become "the same shiny material as her blouse, nylon eyes." And Helen, a picky eater, "turns over everything on her plate for inspection the way she would a body, face down, that needed identifying."

It is Helen who offers the clearest proof of this book's power. She could have been the character we held back from—an austere little Southern princess who actually faints when a black boy invites her out. But just take a look at her diary, pages of which intersperse the narrative. There she describes a moment when she feels what it must have been like to be her own mother; and she mourns her mother in terms of the silky clothing she used to wear. ("I want to name a baby 'Qiana,' " she says.) Her diary walks



a dazzlingly narrow line. Although it is eloquent and moving, we never doubt for a moment that a child could produce it—an intelligent child but one still young enough to write of "brickerback" collections.

Rosellen Brown already enjoys a fine reputation, most recently for her second novel, *Tender Mercies*, which described a married couple's attempts to deal with the wife's sudden paralysis. *Civil Wars* should establish her as one of our most talented writers. It's an extraordinary book—skillful, compassionate, and consistently absorbing. ▽

Anne Tyler *is the author of "Dinner at the Homesick Restaurant" and other novels.*

Julio Cortázar died last February, and so A Certain Lucas (Knopf) becomes an elegy for this Argentinian-Parisian master of psychic puzzles and literary special effects. It treats Lucas as a silent movie might, using the precision of its chapter titles to frame a camera's absorption in objects, gestures, and scenes.

Through short takes we observe Lucas, a writer in his fifties, in a variety of postures: "Lucas, His Patriotism"; "Lucas, His Modesty"; Lucas holding forth on literature, or gaily requesting a bootblack to put yellow polish on one shoe, black on the other. In between, the facts of his inner and outer lives—friends, critics, lovers, music, politics—are turned inside out in quick, mocking fantasy turns.

The result isn't major Cortázar, but isn't meant to be. This deft, modest book falls between a game and an improvisation, with melancholy and mortality showing through the bars of its playfulness.

Cortázar knew he was dying, and in the penultimate chapter, "Lucas, His Pianists," he wrote, "At the hour of his death, if there is time and lucidity, Lucas will ask to hear two things: Mozart's last quintet and a certain piano solo on the theme of 'I Ain't Got Nobody.' If he feels there won't be time, he'll only ask for the piano record."

—MARGO JEFFERSON

Silks!

CHINESE SILKS	Sample Set Deposit
China Silks, 8mm, 30/40 colors	.80
Crepe de Chines, 25/30 colors	.80
Jacquard Palace Silks	.80
Fuji (Broadcloth) Silks, 8-7 lb colors	.80
Raw Silk Noils, 20 colors	.60
Crepe de Chine Prints, 70/80 patterns	1.60
Charmeuse w/Crepe Back, 15/20 colors	1.00
Silk Organzas, 8 colors	.60
Medium Boucles, dress wt., 8 colors	.80
Satin Striped Crepe de Chines, 20 colors	1.00
Striped Silk Satins, 15 colors	.50
Jacquard Crepe de Chines, 20/25 colors	1.00
Spun Silk, blouse wt., 10 colors	.40
Silk Tapestry Brocades, 25/30 choices	1.00
Shantung Silks 54", 20 colors	.60
Dyed Taffeta, 12 colors	.80
Chinese Dupionni, 6 colors	.40
THAI SILKS	
Dress Weights, 30 colors	.80
INDIAN SILKS	
Raw Silk Naturals and Dyed, 6/8 choices	.40
Deluxe Indian Silks, 16 patterns	1.00
Indian Jacquard	.50
Narrow Stripe Dupionni, 17 patterns	.50
Due June, 20 new patterns	

ITALIAN SILKS	Sample Set Deposit
Silk Dupionni, suit weights, 10 colors	.80
JAPANESE SILKS	
Polka Dot Crepe Print, 9 choices	80
Striped Dyed Noil, 7 choices	60
Morocaine Crepe, 5 colors	80
Charmeuse w/Crepe Back, 10 colors	80
WHITE/NATURAL SILKS - 30/40 Samples	
Pongees, Habotai Silks, China/Indian Raw Silks and 13 other assorted white silks	1.50
COTTONS	
Malay Batik, 40" - 15/20 choices	60
Chinese & Indian White Cottons	40
Javanese Batiks, 40" - 15/20 choices	60
Due March - Dyed Poplin	
Due June - Indian Cotton Prints	

COMPLETE ABOVE SAMPLE SET - $20 DEPOSIT
$18 Refundable if Returned Within 30 days
FREE SILK SCARF
With this Coupon & Your $20 Sample order

DRAPERY, UPHOLSTERY SILKS
Save 50% - Special Free Brochure

MUCH, MUCH MORE! BLOUSES, SCARVES, GIFT ITEMS

THAI SILKS, 252 (vv) STATE
LOS ALTOS, CA 94022
Brochures 35¢ - PH (415) 948-8611
Our Low Prices Will Surprise You!

LA BLANCA™

bloomingdale's

OMEGA.
WHEN YOU CAN HAVE WHATEVER YOU WANT.

For certain discriminating individuals, nothing but gold will do. And for them, there's the Omega Phoenix.

The magnificent bracelet is meticulously hand crafted.

The Swiss quartz movement is astonishingly thin, and incredibly precise.

But perhaps what makes the Phoenix so attractive an investment is the fact that it's fashioned entirely of 14K gold.

Available at only the most exclusive jewelers.

Ω OMEGA®

Wiss & Lambert Bros.

Convenient locations throughout suburban New Jersey
201 489-8660

Books in VOGUE

Literature has had its share of mad kings, but none madder than Sweeney, king of Dal-Arie, whose flights of frenzy are immortalized by poet Seamus Heaney in Sweeney Astray (Farrar, Straus & Giroux), the first English translation since 1913 of the medieval Irish masterpiece "Buile Suibne."

Heaney lived for more than thirty years within sight of the hills and woods where mad Sweeney ranged. He has a poet's fascination with the eerie Celtic place names—Creegaile and Mourne and Glen Bolcain—and an obvious affinity for Sweeney himself who, having been turned into a bird by the curse of a saintly enemy, was fated to roam the forbidding Irish countryside and roost naked in trees, to feed on watercress, and to evade the haunts of men.

Heaney's poetry is as miraculous as Sweeney's transformation and flight. He renders the anguish of that sad king, "the bare figure of pain," with a kinsman's care, letting poor Sweeney sing his pain, but also his delight in the perilous cliffs and sweet glades where he alights, if only briefly, to rest. It is Sweeney's fate occasionally to approach sanity, only to leap again "beyond the bounds of sense," and finally to meet his predestined end in a barnyard, at the tip of a jealous herdsman's spear.

Sweeney is one of literature's great holy fools; his story is a poet's gift to a (perhaps) still holy and foolish world.

—CATHLEEN MEDWICK

THE MYSTERY FIX

Good News for Addicts—Crime with Style

BY MARY CANTWELL

People who read mystery fiction are often described as addicts, a careless appellation but accurate. When a source dries up, having met the fate that is the stuff of all good stories, addicts are frantic until they make the next connection. But not indiscriminate: many a thriller is tried and tossed before the addict commits herself to a new dealer. Once she does, she is a customer for life.

Although there are many mystery writers, only a few command such allegiance; they can be found in every addict's library. They are Sayers, of course, and Hammett, Ross MacDonald, Allingham, Simenon, Marsh, Christie, Creasey, Stout . . . and twenty or so others. There are new names, too—Rendell, for one, and Barnard and James. Newest of all is Martha Grimes.

Miss Grimes, an American who teaches at Maryland's Montgomery College, sets her books in *(Continued on page 239)*

Night and day…the one.

NOCTURNES
DE
CARON

Bloomingdale's

© 1983 Parfums Caron • Paris

© 1984 Leslie Blanchard Products

Your hair is a world of colors.

Not long ago, a young hair colorist made a remarkable observation. A woman's hair color is not one but many colors at once—an entire spectrum of never ending subtleties. This simple observation changed the world of hair coloring.

Now, Leslie Blanchard is having the same effect upon the world of shampoos and conditioners.

Leslie Blanchard lets them shine.

To Leslie Blanchard, clean hair is colorful hair. And colorfully clean hair is beautiful hair. Thus, a collection of shampoos and conditioners to turn on the myriad of colors hidden in your hair.

Experience his shampoos in normal formula or delicate formula for color-treated hair. Notice their texture. Clean, velvety, silky. So whether your hair is natural or color-treated, it becomes bouncy, bulky—wonderfully, colorfully clean.

Experience his conditioners with Reflectones.™ And see just how dramatic your hair's colors can be—shining with a soft play of light.

Discover the brilliance of colorfully clean hair. Discover the brilliance of Leslie Blanchard.

Leslie Blanchard

AN EXCLUSIVE COLLECTION OF SHAMPOOS AND CONDITIONERS.

bloomingdale's

ORDER DIRECT: CALL (212) 705-2891

(Continued from page 236) England for what may be the same reason that great chefs continue to emulate Escoffier: she admires the classics. Her books feature two detectives—Melrose Plant, an aristocrat who gave up his title (think Allingham's Albert Campion), and police superintendent Richard Jury (Allingham's Charlie Luke or Sayers' Inspector Parker). But the settings are contemporary, so are the characters; and one doubts Miss Grimes would be caught dead with a body in the library.

That she is working in the great tradition is evident on the first page of her first book, *The Man with a Load of Mischief.* "Outside the Jack and Hammer, a dog growled. Inside, his view of the High Street obstructed by the window at his shoulder, Melrose Plant sat in the curve of the bay drinking Old Peculiar and reading Rimbaud." The reader knows she is in an English village with an eccentric and sophisticated protagonist.

That Miss Grimes could terrify as well became clear in the second, *The Old Fox Deceiv'd.* "She came out of the fog, her face painted half white, half black, walking down Grape Lane. It was early January and the sea-roke drove in from the east, turning the cobbled street into a smoky tunnel that curved down to the water."

With the third, *The Anodyne Necklace,* Miss Grimes moved out of the village and into the city. "It was a dead time in the London underground—after lunch and before rush hour—when the last plaintive notes of a Chopin nocturne floated from Katie O'Brien's violin down the tiled corridor."

With the fourth, *The Dirty Duck* (Little, Brown), she is at Stratford—"The doors of the Royal Shakespeare Theatre emptied another audience into a mean rain that always seemed to know the minute the performance ended"—and breathing hard. Having produced three fine mysteries in three years (the first two are now in paperback), Miss Grimes has finally come a cropper.

No matter how complex Miss Grimes's plots, they have an inner logic. No matter how unsavory some of her characters, and *The Anodyne Necklace*'s Cripps family is virtually flyspecked, all have *brio.* But *The Dirty Duck*'s story line—why are the members of a tour group getting their throats slashed?—is weakened by its offshoots. A portrait of a homosexual, meant to be funny, is cruel instead; two of the murderees, Miss Grimes seems to be saying, deserve what they got. No one who is not conversant with Miss Grimes's *oeuvre* will grasp the significance of Vivian Rivington and Jenny Kennington. And she should not assume that the names Richard Jury and Melrose Plant need no further explanation.

Nonetheless, this addict, who loved Miss Grimes's first three books, will save this one and is hungry for the fifth. That's the way it is with us mystery junkies. We know there'll be variations in the goods; all we really ask is that the supplier keeps them coming.

Mary Cantwell *is a member of The New York Times editorial board.*

Books in VOGUE

Roy Blount, Jr., has a new book out called What Men Don't Tell Women (Atlantic-Little, Brown). Which is misleading because we men tell you everything, really. We do.

Sort of. What Blount has done is write a series of what he calls "blue yodels" ("in honor of Jimmie Rodgers, the Singing Brakeman, who made an art of the pained moaning sound"). They are monologues and dialogues, fictitious ones, rife with masculine frustration and incredulity. And they're mostly funny.

But as Blount, a man, knows, we are a sex of face-savers, not soul-barers. Don't expect any of the honest deep-dish dirt. What Blount's book really reveals is "What We Men Tell Ourselves" when we need to "buck up," as we put it. Here is a short yodel in its entirety:

"Three youths on subway. First youth, the shortest, says a girl has told him she wants him to leave her alone. He is inclined to leave her alone.

"Second youth: Naw. That's what she want you to do.

"Third youth: Can't do that.

"Second youth: You do, she be the first one talking shit on you. 'He a fag, I tole him to leave me alone; he leave me alone.'

"Third youth: You can act like you leavin' her alone. But don't do it."

That is definitely how it is with us.

In between the yodels, Blount reprints an uneven, eclectic collection of essays, indicative of both his wide-ranging talents and the different magazines for which he writes. Read all the yodels; pick and choose among the rest. —BRUCE HANDY

FREE Sleep Learning Book $3.95 Value

HYPNOSIS

FREE Sleep Learning Book $3.95 Value

Think And Be Thin

SUBLIMINAL

YOU MUST CONTROL THE MIND BEFORE YOU CAN CONTROL THE BODY

Here's a tape program that really works...and permanently! The Think And Be Thin Cassette Tape Program (No. H-1, $10.95) **is by Robert Masur, one of America's leading hypnotist.**

OVER 100 tapes and 600 books on every self-improvement subject available, specialized sleep-learning equipment and courses, foreign language courses and hundreds of other self-improvement tapes and programs to help you create a new image–a new you!

Send for our 64 page catalog-booklet, "You Are What You Believe You Are."

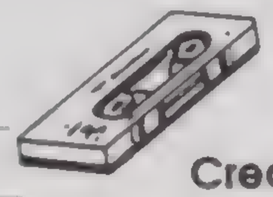
When purchasing the "Think And Be Thin" tape, you receive our 64 page catalog-booklet **FREE**.

FOR CATALOG ONLY, SEND $1.00. DOLLAR WILL BE REFUNDED WITH FIRST ORDER.

Here's my $10.95. Please rush me my "Think And Be Thin" tape, and include my FREE 64 page catalog-booklet.

GUARANTEE: You must be satisfied, or your purchase price will be refunded immediately.

Make checks payable to Health Travelers, 5017 So. Division Ave., Grand Rapids, MI 49508



Creating a New You!

Name _____

Address _____

City / State / Zip _____ V-29

one stop beauty

ALABAMA
Vestavia Hills
Carlene & Company-Kessler's Bty Sln
979-2121
979-2122

CALIFORNIA
Castro Valley
Aytac International
582-6048

Fallbrook
Klickers
723-1450

Flair Park Rosemead
John Joseph
571-5589

San Diego
Happy Hair Salon of Beauty
483-6370

COLORADO
Denver
In or Out Beauty Service
777-2344

CONNECTICUT
Meriden
Lawrence James & Assoc
235-7707

Stamford
Noelle
322-3445

Huntington
Warner's Hair Design
929-6301

FLORIDA
Fort Lauderdale
SULLO — Hair Face Nails Body
563-9217

Fort Myers Beach
Beauty Island
463-2510 or
463-1017

St. Petersburg
Shear Delite Coiffures
321-1424

Sarasota
Le Haircut, Inc
388-2666 or
377-6060

GEORGIA
Marietta
The Style Masters Inc
956-1375

Smyrna
Mi Casa Hair Styling & Skin Care
436-5271

ILLINOIS
Addison
Addison's House of Hair Design
530-0901

Chicago
Howard Alberts Ltd
943-2098

Downers Grove
Hair Designers Family Hair Care
968-9234

Palos Heights/ Crestwood
Silhouettes Hair Design I & II
448-2955
385-9686

Pekin
ONE STEP AHEAD
347-5220

INDIANA
Fort Wayne
Images By Cozme
447-7373

KENTUCKY
Louisville
Just Hair, Inc
426-4440

LOUISIANA
Kenner
Minh Chu's Paris Haute Coiffure
469-2111

MAINE
South Portland
Ocean Breeze
767-3368

MARYLAND
Baltimore
About Faces
484-2766

Temple Hills
The Dressing Room, Ltd
899-0730

MASSACHUSETTS
Boston
Hair Focus by Ed
262-1400

Malden
Essentials Hair Salon
322-6933 or
324-9303

MICHIGAN
Adrian
Hair Affair
263-6064

Southgate
Charm Hair Styling
282-5900

MISSISSIPPI
Long Beach
Shel & Me
863-5275

MISSOURI
Columbia
Jerry's Hair Design Studio
442-0111 or
449-7700

Kansas City
The Salon
531-0607

NEW JERSEY
Fair Haven
First Impression Haircutters
842-5733

Kearny
Cathy Hair Fashion Center
991-6260

Kenilworth
One Cut Beyond
276-9172

North Bergen
Gallery Everything About Hair
868-5141

NEW YORK
Buffalo (Williamsville)
Capello Hair Design
634-4111

Chappaqua
Head Lines
238-5511

Long Beach
Guy & Co. Hair Designers
889-9333 or
432-9222

Westbury
Phame
333-6680

Yonkers
Mr. Carmine/ Fashion Level II
793-0300

NORTH CAROLINA
Burlington
The Positive Image, Ltd
229-4247

Gastonia
Burton Hills Family Hair Center
866-9168

NORTH DAKOTA
Minot
Artistry Hairstylists
852-3751

OHIO
Chagrin Falls
10 West Hair Design
247-8474

OKLAHOMA
Tulsa
Chic Salon
492-4486

OREGON
Portland
Cydne the Salon
242-2480

PENNSYLVANIA
Ardmore-Suburban Square
SALON — Chuck Thayer
896-6772

TENNESSEE
Chattanooga
Silver Scissors
899-1553

Greeneville
Sally & Friends Salon of Beauty
639-9628

Memphis
Helene & Noel's Beauty Salon
685-5466

TEXAS
Laredo
Hair Takers
722-0771

Woodville
Katrina's Styling Salon
283-3606

VERMONT
Windsor
M'Lord & Lady Hairdressing
674-2381

VIRGINIA
Annandale
2001 Cuts
750-2438

Roanoke
Lark Salon of Beauty
345-8426

Roanoke
Salon One/Derma One
774-7737

WASHINGTON
Des Moines
Wavemakers
878-3833

Kent
Mr. Frank's
852-1440

Seattle
Mr. Frank's
242-9900

Yakima
Lollie's Chalet Coiffures, Inc
966-0700

WISCONSIN
Appleton
The Hair Designers
731-9051

Wausau
Barbara's Hair Gallery
675-9733

WYOMING
Laramie
The Mane Event
742-8481

Rock Springs
Tomorrow's Image
362-1910

Look for the Full Service Salon Symbol of Service. The assurance of professional expertise.

At a Full Service Salon you can choose from at least 10 of the 16 professional grooming services. So when you schedule your regular cut, color or styling appointments, don't forget the other beauty services. Full Service Salons means total grooming...the easy, expert, convenient way.

Visit these fine Full Service Salons nationwide.

Vivacious or romantic, natural or sophisticated...

PARIS
lejaby

lets you be yourself.

UNDER DRESSED

Direct from France, Lejaby brings you the seamless comfort and underwire support of Azalée.
A flattering, floral bra designed to shape discreetly under all your fashion looks.
Choose from new blush, white, ivory, black and nude with bikinis to match.

Azalée—what the well-dressed woman wears under it all.

SAKS FIFTH AVENUE

For further information, please write
Lejaby, 183 Madison Avenue, New York, NY 10016

Health

Fresh look at familiar remedy...shake-up in salt research...birth-control warning for nursing Moms...crackdown on cancer

By Melva Weber

SOOTHING THE INSIDE UPSET

Common indigestion, most often caused by eating the "wrong" food or by overeating, produces a lot of misery and time lost from work or play. One over-the-counter medication, bismuth subsalicylate, has been sold (as Pepto-Bismol) for over sixty years both as a diarrhea control and as a remedy for simple abdominal upsets. Recently, Pennsylvania physician John H. Newsom, M.D., and Francis J. Hailey, M.D., a pharmaceutical company research officer, conducted a trial to find whether the bismuth compound is really effective in relieving symptoms of indigestion.

Test volunteers agreed to use the liquid form of the drug (which also comes as chewable tablets) for their next six bouts with abdominal distress; except that half of the time they would be taking a blank dose of substance that looked and tasted like the test medicine. At the test conclusion, bismuth subsalicylate proved better and faster than the "nothing" dose for symptoms of nausea, sense of fullness, heartburn, the feeling of distention, and abdominal gas. The sixth symptom, upper abdominal pain, was not affected.

This nonprescription remedy is a salicylate and if taken with aspirin, another salicylate, could have side effects such as ringing in the ears. Read all package warnings, call your doctor should unusual symptoms arise.

IUD ALERT

If you are breast-feeding, you may want to think twice before having a new IUD inserted. In a study backed by the National Institute of Child Health and Human Development, doctors in Texas and the District of Columbia evaluated medical records of women who suffered perforated uteruses and required surgery to remove an IUD. Though uterine perforation is rare, the researchers found that lactating mothers who had an IUD inserted were ten times more likely than other women to have a uterine perforation requiring surgery.

The investigators, Steven Heartwell, M.D., of the University of Texas Southwestern and Sarah Schlesselman, M.D., of George Washington University in Washington DC, explained that during breast-feeding, the walls of the uterus are thinner because of low estrogen levels; also breast-feeding stimulates the uterus to contract rapidly to reach its pre-pregnancy size, and this change may make it more likely for an IUD to penetrate the uterine wall.

NEW TWIST TO SALT THEORY

Table salt, or sodium chloride, (not sodium alone) may be the key in preventing or managing high blood pressure. For many years, we have identified "hidden" sources of dietary sodium, such as sodium bicarbonate (baking soda), in the belief that the sodium ion was the culprit: but scientist Theodore W. Kurtz, M.D., and R. Curtis Morris, Jr., M.D., at the University of California at San Francisco, conducted animal tests demonstrating that the combination of sodium with chloride in common salt caused increased blood pressure, whereas sodium in the form of bicarbonate or ascorbate did not. Their study may set off changes in the prescribed sodium-restricted diets; but high blood-pressure patients should stick with current recommendations until clinical data are in. As a start, the authors reported in "Science," the term "sodium-dependent hypertension" should be changed to "sodium chloride-dependent."

HERPES RESEARCH UPDATE

The amino acid lysine, one of the protein building blocks, has been claimed an effective treatment for herpes simplex, as well as a preventive for recurring episodes of the disease. According to some observers, lysine shortened the herpes attack and delayed or prevented the return of lesions. But a double-blind, placebo-controlled trial at the University of Miami School of Medicine in Florida brought disappointing news: Researchers John J. DiGiovanna, M.D., and Harvey Blank, M.D., reported in *Archives of Dermatology* that they were unable to detect any significant effect of lysine either in treating or in preventing repeat attacks of herpes. A minor beneficial effect of lysine may have been missed in their study, say these investigators; but they believe it's unlikely that lysine will improve things for the majority of herpes sufferers. In the meantime, physicians can prescribe topical treatments for relief.

PUT TO TEST: CANCER FEARS

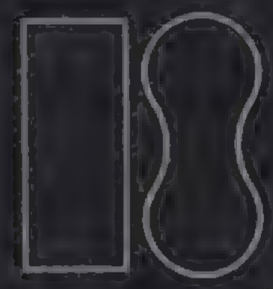
The American Cancer Society has launched a three-year campaign to encourage people to undergo diagnostic tests that could drastically reduce the number of cases of colorectal cancer in the U.S. If you are over fifty (the ages when 93 percent of colon and rectal cancers occur), you should regularly have three tests: Proctosigmoidoscopy (examination of the inner rectum and lower colon by a doctor using a flexible lighted tube) can detect more than 60 percent of colorectal cancers and is an almost painless procedure; digital rectal examination, in which the physician explores the lower rectum with a gloved finger, can find 12 to 15 percent of colorectal cancers; stool tests for blood can help identify cancer or precancerous conditions in the colon and rectum.

Colorectal cancer is wrongly believed highly fatal. In fact, early detection and treatment can save three-quarters of these patients. Some people believe colorectal cancer always means having a permanent colostomy, or abdominal opening for evacuating body wastes. Permanent colostomies are rare for colon cancer, and are required in only about 15 percent of rectal cancers. Even when the colon is removed, intestinal tissue can be used to reconstruct a channel to carry wastes out the anal opening, for near-normal functioning.

ARTHRITIS DRUGS' DIVIDEND

Nonsteroidal anti-inflammatory drugs that relieve the pain and inflammation of arthritis without the side effects that steroids cause have now been found to correct underlying conditions associated with the disease as well. At the University of New Mexico School of Medicine, James S. Goodwin, M.D., and his fellow researchers found that piroxicam, a nonsteroidal agent, reduced blood levels of rheumatoid factor, a protein found in most rheumatoid arthritis sufferers, while increasing the patient's cellular immune response, part of the body's defense system which usually is depressed in rheumatoid arthritis.

Finally...full-size protection shaped to be more like you.

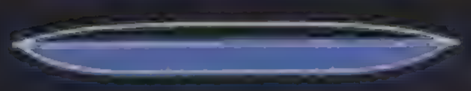


New Stayfree® Silhouettes™ Body-Shape™ Maxi's introduce body-fitting comfort.

Until now, full-size pads have been basically rectangular. But new Stayfree Silhouettes have a more feminine hourglass shape. They curve where you curve. You can imagine the comfort. But that's just the beginning.

Their comfortable design brings with it a whole new kind of protection.

There's a patented center channel that pulls fluid into the pad and directs it to the ends to help prevent side leakage. Plus, the pad is completely surrounded by a unique stain-guard edge that helps keep the fluid inside the pad to protect your clothing. What's more, it's thicker in the middle where you need extra protection and comfortably thinner at the ends.



It all adds up to protection that's truly feminine. And it's just because someone finally thought a little more about you.

Comfortably curved for truly feminine protection.

© PPC 1983

MIKIMOTO
The Originator of Cultured Pearls
Since 1893

Opulence in baroque.
South Sea pearls especially chosen
for the very sophisticated lady. Shown by appointment only.

C. D. Peacock

FINE JEWELERS SINCE 1837
CHICAGO

SHREVE & CO., Since 1852, San Francisco, Palo Alto—CHARLES W. WARREN, Since 1902, Detroit—JESSOPS, Since 1893, San Diego, La Jolla

THE HENRY BIRKS AND SONS COMPANY OF FINE JEWELERS

Diane Von Furstenberg®

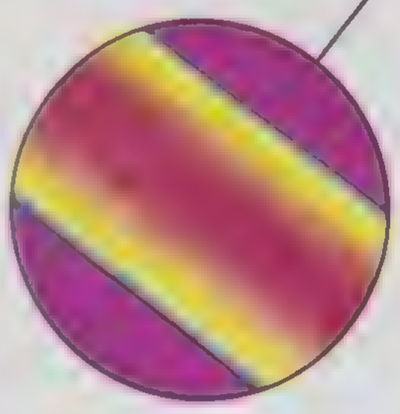
SUNWEAR

Redken.
Beautiful hair down to a science.

Beautiful, isn't it! Hair that catches your eye has a vibrant shine, looks healthy and touchable.

If your hair doesn't look this good, there's probably a specific reason why. After 24 years studying hair we know how to make shampoos and conditioners to solve any number of problems. Every product we make is scientifically formulated to correct a condition that robs hair of its natural beauty.

We think you deserve hair care that works for you. So your hair looks as beautiful as can be. Everyday, predictably.



High magnification shows how hair treated with Redken scientific hair care responds from the inside out.

And we don't think you should have to guess which shampoo goes with which conditioner. That's why Redken is used and sold in salons, where a hair stylist can analyze your hair and recommend what will work best for you.

You'll see how well Redken® products work before you take them home. Your stylist will demonstrate how much to use–and how often–expert advice you won't find anywhere else.

For the names of salons near you, call 800-423-5369 toll free. In California, call collect 213-992-3037.

And get your hair care down to a science.

REDKEN
Beauty through Science

THE BEST OF IV *Wines*

The Italian reformation—precocious young reds vie with time-honored classics

By Martin Gersh

Two of the more notable, widely discussed and admired wine producers in Italy are Ceretto and Renato Ratti, whose best wines are Barolos and Barbarescos, many of them single-vineyard examples. The Ceretto brothers, Bruno and Marcello, and Renato Ratti are great apostles of reform in Piedmont where those world-class red table wines are made, fully implementing their passionate conviction that far better Barolos and Barbarescos result from a process that encompasses the shortest feasible period of grape-skin contact during the wine's initial fermentation—roughly eight to ten days—followed by the minimum amount of aging sanctioned by law. Thus, it is hardly surprising that neither produces Riservas (traditional for these wines) which require at least four to five years of aging.

Both Ratti and the Cerettos contend that theirs are fruitier, less tannic, hence more appealing wines at a considerably earlier age than others of the same type vinified in the traditional way—a view that appears to have gained ample support among wine critics, restaurateurs, and consumers alike. As I see it, the leading characteristics of the Ceretto/Ratti Barolos and Barbarescos would unquestionably include graciousness, elegance, finesse, and lovely texture, as well as a relatively subdued tannic aspect to the wine's taste—qualities that readily bring to mind certain fine red Bordeaux from Margaux.

And yet, for all the splendid virtues of such wines, from the standpoint of my deepest personal preferences I confess to missing greatly the additional complexity imparted to Barolos and Barbarescos by the classic, time-consuming methods employed for the Riservas still emerging from that gallant band of Piedmontese producers exemplified by Alfredo Prunotto, Luigi Einaudi, Fontanafredda, Granduca, and Pio Cesare. Of course, those are harsher, more tannic, somewhat less beautiful wines in their extreme youth, needing longer aeration time, which I am more than willing to devote to them. Continuing this analysis further, I must emphatically point out that in the Ceretto/Ratti style of winemaking there is a clear trade-off between earlier drinkability owing to the quicker maturing process on the one hand, and a shorter life span on the other.

But then, simple honesty compels me to add that an overwhelming majority of wine lovers will probably be more delighted when drinking a Ratti or a Ceretto Barolo or Barbaresco than one made in the old manner! As for myself, I shall continue to seek out both versions. Irrespective of variations in style, they are profoundly satisfying red wines for all occasions.

RECOMMENDATIONS

Barbaresco 1980 (Renato Ratti) An exceptionally appealing Barbaresco of medium size and middle tonality—lively, aromatic, nicely concentrated, with fine boysenberry-like fruitiness. Vintage rating: Fair to Good. Best drinking: for the next 4-6 years. Aeration: 1½-2 hours. $9-$10.
(**Note:** Always recork wines after aeration and between all pourings to prevent fading.)

Barbaresco 1980, Asili (Ceretto) Charming and very genial, smallish in body, possessing a somewhat reserved fruit component—a pretty wine. Vintage rating: Fair to Good. Best drinking: for the next 6-7 years. Aeration: 3-3½ hours. $10-$11.

Barbaresco 1980, Bricco Asili (Ceretto) Terrific! This is an intense, firmly knit red wine of moderate scale, admirably refined in its texture. Vintage rating: Fair to Good. Best drinking: for the next 7-8 years. Aeration: 3-3½ hours. $16-$18.

Barolo 1979, Bricco Rocche, Prapó (Ceretto) An earthy, truly fine Barolo—animated, cohesive, of generous size, displaying an interestingly benign fruit constituent. Vintage rating: Very Good. Best drinking: for the next 7-8 years. Aeration: 3-3½ hours. $14-$16.

Barolo 1979, Marcenasco (Renato Ratti) Highly superior—a very well-bred, concentrated, big-bodied, vigorously fruity red table wine with an ingratiating sweet finish. Vintage rating: Very Good. Best drinking: for the next 6-7 years. Aeration: 2-2½ hours. $16-$17.

Barbaresco 1979, Bricco Asili (Ceretto) Mysterious and fascinating, small-to-moderate in size, marked by dense, slightly smoky and quite ravishing fruitiness, this is an alluring Barbaresco. Vintage rating: Very Good. Best drinking: for next 7-8 years. Aeration: 3-3½ hours. $19-$20.

Barolo 1979, Marcenasco, Rocche (Renato Ratti) Bold and sumptuous, well-integrated, of ample body and high taste tonality, revealing an attractive red currant flavor element—a stately Barolo of great merit. Vintage rating: Very Good. Best drinking: for the next 6-7 years. Aeration: 2½-3 hours. $18-$20.

Barbaresco 1979, Asili (Ceretto) A distinguished bottle—stylish, well-made, discreetly fruity, characterized by substantial size and middle tonality. Vintage rating: Very Good. Best drinking: for the next 7-8 years. Aeration: 3-3½ hours. $11-$12.

Barolo 1979, Bricco Rocche, Brunate (Ceretto) Huge, exciting, finely structured, remarkably energetic in its thrust, with a delightfully deep, plum-like flavor aspect—a grand wine of extraordinary stature. Vintage rating: Very Good. Best drinking: for the next 7-9 years. Aeration: 3½-4 hours. $16-$17.

Barbaresco 1978, Asili (Ceretto) Piquant, expansive, moderate-to-large-bodied, rich in personality, showing a seductive cherry-like fruitiness, this vivacious red wine is very lovely, indeed! Vintage rating: Very Great. Best drinking: for the next 5-6 years. Aeration: 2-2½ hours. $15-$17.

Barbaresco 1978, Bricco Asili (Ceretto) Burgundian in manner, suave and civilized, of moderate-to-large size—a very beautiful example, probably the most delicate of all these single-vineyard Ceretto red table wines. Vintage rating: Very Great. Best drinking: for the next 6-7 years. Aeration: 2¼-2¾ hours. $29-$30.

Barolo 1978, Bricco Rocche, Prapó (Ceretto) Forceful, rather somber, of imposing size and high taste tonality, featuring a distinctive red plum fruit component—a noble wine of considerable finesse. Vintage rating: Very Great. Best drinking: for the next 7-8 years. Aeration: 2¾-3 hours. $18-$20.

Barolo 1978, Bricco Rocche, Brunate (Ceretto) Large-scaled, middle-toned, with a wonderfully impressive synthesis of all its taste elements, this is a great Barolo that displays startling intensity of fruit coupled with a most engaging sweet finish. Vintage rating: Very Great. Best drinking: for the next 7-8 years. Aeration: 2¾-3¼ hours. $18-$20.

Barolo 1977 (Renato Ratti) Graceful, mellow, adorned by slightly tart, very agreeable fruitiness—a meritorious, moderate-bodied Barolo to be enjoyed during the next few years. Vintage rating: Fair, at best. Best drinking: for the next 3-4 years. Aeration: 1-1½ hours. $7-$8—and well worth that price!

Barbaresco 1977, Asili (Ceretto) Extremely pleasant and classy, this quite captivating wine of medium size *(Continued on page 248)*

SLIP INTO SOMETHING SPECIAL. . .

From France. . . the sheer delight of Fête. Sophisticated, seductive—all-out feminine in luxurious Calais lace. Fête shapes you beautifully with lasting comfort and support. Available in white, black, and nude. Just one from a collection of elegant underdressings by Chantelle.

For more information write Chantelle, 7105 S.W. 47th Street, Suite 406, Miami, FL 33155.

SAKOWITZ

BEST OF WINES

(Continued from page 247)

possesses a handsome, faintly astringent sweet finish. Vintage rating: Fair, at best. Best drinking: for the next 3 years. Aeration: 45 minutes-1 hour. $7-$8—another bargain.

Barbaresco 1976, Asili (Ceretto) A highly commendable Barbaresco emerging from a shaky vintage year—serene, well-mannered, small-to-moderate-bodied, with an understated fruit component that has a little tang to it. Vintage rating: Fair. Best drinking: for the next 4-5 years. Aeration: 1¾-2 hours. $10-$11.

Barolo 1975, Brunate, Zonchetta (Ceretto) Beautifully made, ample-bodied, boasting truly marvelous fruitiness redolent of black raspberries—a memorable, utterly first-class Barolo from another "off year" vintage. Vintage rating: Fair, at best. Best drinking: for the next 3-4 years. Aeration: 45 minutes-1 hour. $11-$12.

Barolo 1975 (Renato Ratti) Dynamic, full-bodied, abundantly fruity with a red currant flavor aspect, though at the same time undeniably assertive in its tannic presence—an eccentric, most provocative and fascinating wine to me, but conceivably not to everyone's taste. Vintage rating: Fair, at best. Best drinking: for the next 3-4 years. Aeration: 1-1¼ hours. $9-$10.

Barolo 1974, Brunate, Zonchetta (Ceretto) Monumental and vibrant, with pinpoint concentration, prune-like fruitiness, and a luscious sweet finish, this is a marvelous Barolo. Vintage rating: Excellent. Best drinking: for the next 3-4 years. Aeration: 20-45 minutes. $18-$20.

SPECIAL EFFECTS

The wonderful fruit-derived liqueurs and brandies by which all others must be judged would include, in my view, Chambord, Cointreau, Dolfi Fraise des Bois, Grand Marnier, and Trénel Fils Framboise de Bourgogne, to which I shall now add three more extraordinary examples—also taking a look at a familiar Cognac and two outstanding Armagnacs.

Busnel Hors d'Age Calvados Aged for fifteen years, this is an incomparable, subtle, compact, amazingly fruity French apple brandy of moderate size and immense charm. $23-$25.

Dettling Réserve Exceptionelle Kirschwasser Exquisite, small-scaled, displaying great finesse and fine complexity—a remarkable Swiss wild cherry eau-de-vie of definitive excellence. $40-$45.

Marquis de Caussade Fine Armagnac Distilled in 1959, then aged in wood for twenty-three years—lively, cohesive, with startling fruitiness, this is a grand and noble Armagnac that you are not soon likely to forget. $35-$40.

Courvoisier V.S.O.P. Fine Champagne Cognac Highly animated, warm-blooded, bold in its thrust, of medium body, with an impressively long-continuing aftertaste—an admirable, quite straightforward brandy. $21-$22.

Samalens Vieille Relique Bas Armagnac Beautifully integrated, mellow, of generous size and high tonality—an Armagnac of rare intensity and great class. $25-$27.

Etter Vieux Kirsch de Zoug An imposing Kirschwasser of somber demeanor—large-scaled, extraordinarily concentrated, with superb cherry-derived fruitiness and middle-to-deep tonality. $27-$30. ▽

CATALOGS U.S.A.℠

Your Shopping Guide for Home and Fashion

Get a head start on your summer shopping and entertaining. These fabulous catalogs are devoted to fresh new ideas for the carefree sunny months ahead. Choose from a spectacular variety of merchandise—precious and costume jewelry, designer dress fashions, swimwear and warmups from labels you trust, business accessories for men and women, delightful gifts from around the world, stoneware, sheets, towels, home accessories, luggage, . . . and much more. Order from the coupon below, and the catalogs will be sent to you directly by the companies offering them.

marimekko store New York

1. The Marimekko Store Catalog features imaginative designs, in colors that sparkle year after year. You'll find clothing, accessories and luggage, plus new designs in stoneware, sheets and towels. Marimekko's Little People Collection includes everything to brighten a childs' life. Experience the quality of Marimekko: simple, lasting beauty. Catalog $1.00.

Write for your Honeybee Catalog

$5 merchandise certificate good on your first order

2. Select from great fashion designers and makers—Ralph Lauren, Liz Claiborne, Willie Smith, Marithe and Francois Girbaud, Norma Kamali, and more. Over 200 selections in full color. $5 merchandise certificate good on your first order from Honeybee. Sizes 4 to 14, 3 to 13. Series of catalogs, $2.00.

Marshall Field's

3. *Direct To You* puts the newest, the finest and the most unique gift ideas at your fingertips. Gathered from around the world, this innovative collection makes finding that "special" gift easier and more exciting than ever. *$2.00.*

YOU DESERVE TO BE SUCCESSFUL™

SUCCESS COLLECTION

4. The Catalog for High-Achievers. Our collection of business accessories, fashion items, for men and women and unique gifts have been designed exclusively for Y.D.S. This Catalog is a must for the person who loves to achieve. For one year subscription send $1.00.

5. Tired of buying designer mark-downs? I was, so I started "JORDĒ". Using fine natural fabrics, I make designer styled clothing and sell directly to you. No retail mark-up and no "label" inflation. Try "JORDĒ", it's free.

Saks Fifth Avenue

Folio! the August Fashion, Pre-Holiday Gifts, and the September Sale Catalogs for 1984.

6. Now, Saks Fifth Avenue presents all there is of fashion, beauty, and elegance for you, your family, and your home . . . between the covers of these three exciting catalogs. Discover the style and the values for fall. For all three, simply send $3 before June 30, 1984.

7. Roberta Chandler brings a jewelry store to your home . . . a colorful showcase of values. FINE JEWELRY . . . cultured pearls . . . 14 KARAT GOLD chains . . . custom designed gemstone settings. GIFTS FOR THE HOME . . . crystal miniatures . . . candles . . . music boxes. COSTUME JEWELRY . . . cubic zirconia . . . fashion rings . . . designer creations (hundreds under $20). SHOP RISK FREE. Roberta Chandler guarantees satisfaction with every selection. One year $1.50.

Sportpages

8. Sportpages, the catalog for your active lifestyle. Sportpages features exciting fashions, accessories and gifts, designer beachwear and warmups, plus the newest decorating ideas for indoors and out! $2.00.

Send coupon to: **CATALOGS U.S.A., Dept. VO584**
P.O. Box 460, Stony Point, New York 10980

CATALOGS U.S.A.℠
Your Shopping Guide

Offer expires June 27, 1984

Check to the left of each listing the catalogs you want. Enclose a check or M.O. for the total, including a $1.00 mailing charge. Allow 4-6 weeks for delivery.

Send to: **CATALOGS U.S.A., Dept. VO584**
P.O. Box 460, Stony Point, New York 10980

__1. Marimekko Store ($1)
__2. Honeybee ($2)
__3. Marshall Field's ($2)
__4. You Deserve To Be Successful ($1)
__5. Jordē (Free)
__6. Saks 5th Avenue ($3)
__7. Roberta Chandler ($1.50)
__8. Sportpages ($2)

total cost of catalogs ordered $_____
ADD $1.00 MAILING CHARGE $ **$1.00**
Total Enclosed $_____

Name_____

Address_____

City_____State_____Zip_____

Make check or money order payable to: CATALOGS U.S.A.
No cash or stamps please.

ADVERTISERS: If you would like information on advertising in future Catalogs U.S.A. pages, contact Stanley I. Fishel, 635 Madison Ave., New York, N.Y. 10022 (212) 350-1800.

What's News...

Jet lag and exercise...how movement lifts mood...triathlon: new challenge for women... a running/anorexia link?

Jet Lag and Exercise

Crossing time zones not only can upset a woman's sleep/wake schedule but can also affect her ability to exercise.

Scientists at the U.S. Department of Energy's Argonne National Laboratory—whose research has benefited not only U.S. Army personnel and competing American athletes but also President Reagan on his recent Far East trip—recommend the following simple steps to improve performance when traveling.

- *Allow roughly one day per each time zone crossed to adjust fully to the new time environment. During the first few days of any trip, reduce both the intensity and duration of your usual workout, as chances are you'll reach exhaustion much more quickly than you do at home. To be at their best during Winter Olympics competitions, for example, U.S. athletes arrived in Sarajevo at least a week ahead of time.*
- *Be aware that travel-induced "lags" in mental concentration can impair physical performance. "When your mind is a little fuzzy, or simply relaxed, as it often is on vacation, paying attention to exercise technique is especially crucial in avoiding injuries caused by simple carelessness," said Charles Ehret, Ph.D., of the Argonne Lab. "Watch out, too, for the sometimes amnesia-like effect of jet lag; if you're going out for a jog in a foreign city soon after arrival, go with a 'buddy,' not alone."*
- *Use exercise to help your body adjust to the new environment. Research has shown that having "cues" from your usual daily routine can help to ease the transition into a new environment. Exercise, since it prods your body to utilize available fuel stores, can be one of the best choices.*
- *Also proven to help fight jet lag: a four-day pre-trip eating plan that alternates between days of high-protein/high-carbohydrate "feasting" and light-eating "fasting." (For a wallet-sized card detailing the Anti-Jet-Lag Diet, send a stamped, self-addressed envelope to Office of Public Affairs, Argonne National Laboratory, 9700 South Cass Avenue, Argonne, Illinois 60439.)*

HAPPY MOVES

Can regular exercise increase a woman's happiness? Yes, say experts—*if* it's done in moderation. Researchers at the University of Nebraska found that runners who were given psychological exams before and after their workouts showed definite evidence of increased cheerfulness, decreased anxiety, and improved ability to deal with stress after running a distance of six miles or less. When exercisers were subjected to grueling marathon runs, however, they finished their exercise periods by scoring a lower level of well-being, exhibiting increased anxiety and decreased abilities to tolerate stress.

"Exercise that is realistic and achievable adds to happiness by showing us that our bodies and our health are, to a great degree, under our own control," reported sports psychiatrist Melvin Thrash, M.D., of New York University/Bellevue Medical Center at the 1983 John Marshall Memorial Sports Medicine Symposium. "For this reason, many psychotherapists now ask patients to make a commitment to getting some type of regular exercise as part of their treatment plan. In many cases, what leads a patient to first seek counseling is fear that, in some way, her life has slipped beyond her grasp. Exercise, by helping us to focus on and enjoy life now, helps increase our self-confidence and our knowledge of ourselves, setting the stage for further improvements in mental *and* physical health."

Triathlon Fever...

Proving that the only limits to a woman's fitness level may be goals she sets for herself: the increasing numbers of women—of all ages, all backgrounds—entering *and* completing the three-sport competitions known as triathlons.

Another reason that approximately *20 percent* of the current 250,000 U.S. "triathletes" are women: "The vast majority of the thousand-plus triathlons in the U.S. are targeted not at super-athletes but at men and women who are in excellent shape, and who are willing to devote about six months to fairly rigorous five- or six-days-a-week training. The average competition combines, say, a one-mile swim, a six-mile run, and a twenty-mile bike race," said Harald Johnson, co-founder of *Triathlon* magazine.

"A triathlon represents, perhaps, the ultimate test of total body fitness. The three different 'events' not only demand top-notch cardiovascular health; they also complement each other in terms of the muscles doing the most work and make energy demands of *all* of the body's major muscle groups," said Peter D. Wood, D.Sc., Ph.D., professor of medicine (research) at Stanford University School of Medicine.

"Even if you are not aiming for the triathlon, switching off between the lower-leg and foot pounding produced by running, the upper-leg demands of biking, and the total-body workout in swimming makes great fitness sense, and definitely decreases your likelihood of suffering a sports-related injury from overtraining in a single fitness activity."

Prime example of the "new breed" of triathletes: forty-four-year-old Millie Brown, a veteran of eight triathlons, who had never even run a mile—and was terrified of swimming—just six years ago. She credits her new-found fitness with enormously boosting her self-confidence, not to mention attracting corporate sponsor Norelco, and giving her the boost to begin college—"a much bigger challenge than *any* race"—at age forty. . . . Also reflecting the triathlon's new appeal: attractive new activewear (such as Alitta's) that takes you through all three events; it's not only worn for biking and running but even withstands the underwater plunge of a long-distance swim!

RUNNING AND ANOREXIA Obsessive runners (most of whom are adult men) may have the same underlying psychological problems as anorexics (most of whom are adolescent women) reported psychiatrists from the University of Arizona in the *New England Journal of Medicine*. Both anorexics and obsessive runners tend to be high achievers from affluent families who have difficulty expressing anger, a tendency to depression, and a high tolerance for physical pain. The reason that young girls turn to extremes of dieting while adult men become obsessed with running may be based on inabilities to deal with societal demands of physical attractiveness in women, physical effectiveness in men. In either case, overemphasis on fitness or weight loss to the detriment of other aspects of life may be an unacknowledged cry for psychological help, and should not be ignored.

NEW MAXITHINS™ PANTY SHIELDS

MAXITHINS panty shields are folded and wrapped to stay fresher and cleaner

Never has so little protected so well.

Here's Proof:
When you cut open a MAXITHINS panty shield, you'll find the exclusive Maxi-absorbent center inside. It locks in moisture better than ordinary panty shield material. And fluid held inside the panty shield is wetness you don't feel next to you. So you stay drier.

Equal amounts of blue test solution were poured on each pad. The blotter test proves the surface of the MAXITHINS Panty Shields was drier.

Leading panty shield

MAXITHINS PANTY SHIELD

NEW MAXITHINS PANTY SHIELDS.

The only panty shield
with the Maxi-absorbent center.

1984 TAMPAX Incorporated

Fila didn't invent active sportswear.
We just perfected it.

FILA

Complete collections available at: Rodeo Collection-Beverly Hills,
Oak Street-Chicago, Galleria-Dallas, Galleria-Houston, Trump Tower-New York,
The Borgata-Scottsdale, and other fine stores nationwide.

Introducing Shampoo-Out Colour For Hair

Now you can match your haircolour to your makeup. Or to your costume. Or to your mood of the moment. With a can of Fizz-in Colour, you can have fun with colour and not worry about a thing.

It's never been so easy. Just give your Fizz-in Colour can a couple of good shakes, pouf a bit into your palm and put some on. You can colour your whole head. Or just the tips. Accent a wave. Spotlight a curl. Set off a strand. Wherever you put it, Fizz-in Colour stays where you want it until you don't want it there anymore. Then, you just shampoo it out.

More good news: with Fizz-in Colour, you're not only adding colour, you're also adding shine and body.

Fizz-in Colour comes in six fabulous colours to play with and is available only at your salon. We suggest you hurry. For the salon nearest you call 800-424-7288. In California or Canada call collect (818) 999-5112.

NEW FIZZ-IN COLOUR FROM SEBASTIAN

Fizz-in Colour is a trademark of Sebastian International. © 1984, Sebastian International, Woodland Hills, CA 91367

CALL EUROPE $1.42
FIRST MINUTE

With AT&T, you can dial a 1-minute minimum call to most of Europe for just $1.42. Additional minutes are only 80¢ each. So even a nice long visit is a bargain. Dial the call yourself any night from 6pm to 7am. No International Dialing in your area? You get the same low rate as long as special operator assistance is not required.

AT&T. We Bring The World Closer.

Region / Dialable Countries	Rate Levels	First Minute	Add'l. Minute	Hours
EUROPE: Andorra Austria Belgium Cyprus Czechoslovakia Denmark Finland France Germany Dem. Rep. & Fed. Rep Greece Hungary Iceland Italy Liechtenstein Luxembourg Monaco Netherlands Norway Poland Portugal Romania San Marino Spain Sweden Switzerland Turkey Vatican City Yugoslavia	Standard	$2.37	$1.33	7am-1pm
	Discount	1.78	1.00	1pm-6pm
	Economy	1.42	.80	6pm-7am

Add 3% federal excise tax. Want to know more? Call our International Information Service, toll free: **1 800 874-4000**

AT&T

Travel Now

1984 summer specials—footloose in Greece... balloon binges...make friends with Flipper

By Richard Alleman

a day for Monet . . .

For a lovely day in Paris, consider this plot: Begin with a visit to the often-overlooked Musée Marmottan—with its incredible collection of over 165 works by Claude Monet. Tucked away in a charming residential neighborhood in the Sixteenth Arrondissement, the Marmottan—the second largest Impressionist museum in Paris after the Jeu de Paume—also has works by Manet, Sisley, Renoir, Pissarro. After a morning at the Marmottan, head for the town of Vernon—about an hour by train from Paris' Gare St. Lazare. A long stroll or short cab ride away from the Vernon station: Monet's beautifully restored house, studio, and gardens at Giverny—including his famous water-lily pond, *above.* Return to Paris by late afternoon. Musée Marmottan hours are from 10:00 A.M. to 6:00 P.M., Tuesday-Sunday; Giverny: 10:00 A.M. to 12:00 noon and 2:00 P.M. to 6:00 P.M., Tuesday-Sunday, April 1 to November 1.

HIGH TIMES IN BADEN-BADEN

The legendary Black Forest spa town of Baden-Baden provides the lush setting for a grand week in Europe from DER Travel. Besides extensive sight-seeing in the German and French countryside, these new packages promise glamorous nights in Baden-Baden's white-columned casino *(above)*, wine tastings, thermal baths, and—best of all—a day of ballooning complete with Champagne and lavish picnic luncheon. Prices for these romantic escapades range from $1419 for the comfortable Allee-Hotel Bären to $1963 for the luxe Brenner's Park-Hotel. Prices include meals, sight-seeing, ballooning, airport transfers. Air fare between the U.S. and Frankfurt is extra; weekly departures set through October. Contact travel agent, Lufthansa German Airlines, or see page 257.

can we talk?

If you're up for a really offbeat getaway, Earthwatch—the nonprofit organization that recruits nonprofessionals to help with scientific research projects all over the world—needs volunteers for an ongoing experiment at the University of Hawaii to teach dolphins language. Cost (tax deductible) is $1495 for two weeks, $1980 for four—includes meals, single dorm room, sight-seeing, but not air fare. Positions open through October. More on Earthwatch, page 257.

Murder on the "Coast Starlight".... *For mystery lovers, this wild weekend begins innocently enough—with a train trip up the Pacific Coast from Los Angeles to San Francisco. Along the way: "murder," mayhem, and beautiful scenery. In San Francisco—where two nights are spent at a "secret" hotel—more intrigue plus such pleasures as afternoon tea, theater, wining, dining. Departures—all choreographed by Pickwick Productions of Laguna Beach, CA—are set for twice a month. Price: $489. For further information, call: (800) 833-0900; (714) 834-0900 in California . . . if you dare!*

A must for serious travelers: the 1984 directory of The Leading Hotels of the World. Published by the prestigious LHW hotel group, the 112-page guide provides descriptions, color photos, rates of 179 member properties worldwide. Send $1 to Leading Hotels, Dept. V, 747 Third Avenue, NYC 10017.

GREEK ADVENTURE

Mountain Travel—best known for its expeditions to exotic parts of the world—adds a more conventional destination this season . . . Greece. Offering the chance to experience the country's beauty, history, and people in some very unusual ways, Mountain Travel's itineraries range from Greek Island sails aboard traditional *kaikis* to treks through seldom-traveled areas on the mainland and on Crete. Prices for two-week trips are under $2000 for all land expenses; air fare, extra. Details, see travel agent or page 257. (*Left:* Mountain Travelers in Greece.)

ALLEN STECK

Great Hotels

Starting here—a new series on the world's top places to stay...and why. First up—L.A.'s dreamy Hotel Bel Air

Splendor of the grass: Bel-Air's lush lawn

By Richard Alleman

First off, there's *where* it is: if you sit by the swimming pool and look up, you are overwhelmed by steep rugged mountains that seem to wedge you in, protect you, seal you off from the city beyond. If you didn't know better, you could be at a hacienda in some remote part of South America or Mexico. Instead, you are at a hotel in the middle of Los Angeles.

Then, there's the way it looks. With just sixty-six rooms, the hotel seems both larger and smaller than it actually is. Larger because the low Spanish Mission-style buildings are spread over eleven acres, and long walks—through tropical gardens, Moorish courtyards, arcaded passageways—become a necessary and wonderful part of staying here. Smaller—because with all this space, you rarely encounter other guests. In fact, you rarely encounter anyone—which is why this is one of the world's great places to be when you want to be alone . . . or alone with another person.

The hotel is the Bel-Air. Surrounded by pink walls and thick foliage, it is the centerpiece of the iron-gated West Los Angeles community of Bel-Air—a community even more exclusive than its rich and famous neighbors Beverly Hills, Westwood, and Brentwood. For almost forty years, the Hotel Bel-Air has lured guests with its cool canyon location, its glorious grounds, its extraordinary privacy. Fords, Kennedys, Rockefellers have all sought seclusion here—as have Greta Garbo, Marlene Dietrich, Gary Cooper, Audrey Hepburn, Gregory Peck, Marilyn Monroe, Grace Kelly, and Sophia Loren. . . .

About two and a half years ago, another famous "name," Mrs. Caroline Hunt Schoellkopf of the Hunt Oil fortune and of Rosewood Hotels, came to the Bel-Air and considered its possibilities. Fresh from her great success in creating The Mansion hotel on Turtle Creek in Dallas and The Remington on Post Oak Park in Houston, Mrs. Schoellkopf decided that the Bel-Air could, indeed *should,* be more than simply a special little hideaway in Los Angeles. With a few changes and a great deal of money, she would turn it into one of the great hotels of the world.

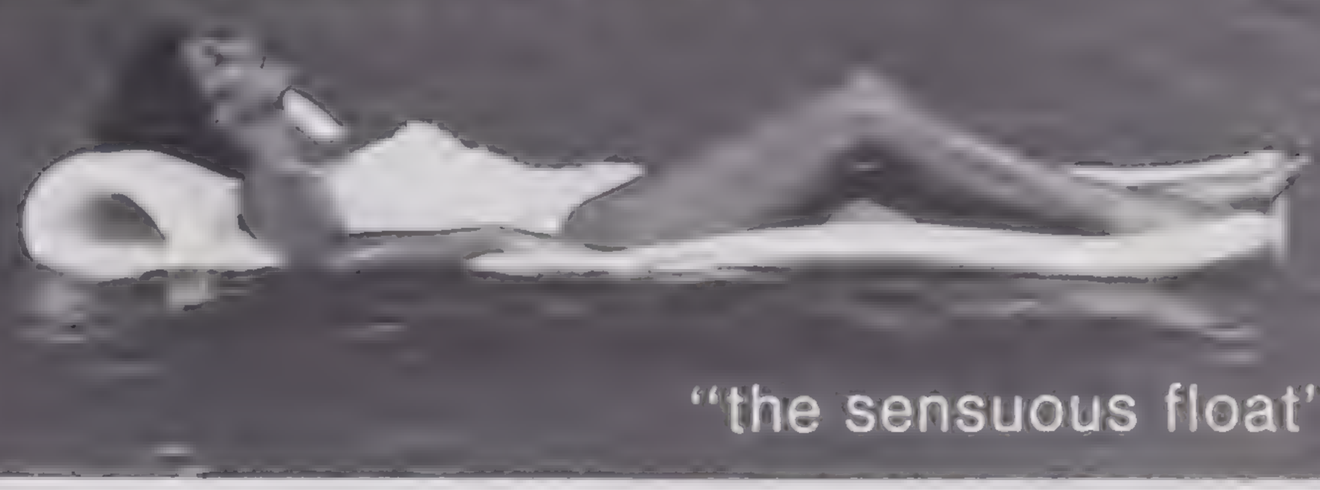
To make a long story short, Mrs. Schoellkopf was able to purchase the property in July of 1982 and she immediately went to work. Not one but five decorators were hired for the project—and each was given a section of the hotel to redo. In many instances, walls were knocked down to turn small rooms into large ones and to make some large rooms even grander.

The Bel-Air's landscaping—always lavish and always one of the hotel's great attractions—was also altered. But ever so slightly: a new fountain here, a new shrub there, prune this, remove that. Every angle, every perspective, every planting, every *thing* had to be perfect.

Changes in the dining room were less subtle. The room was totally redesigned and redecorated—with bright paintings, thick carpets, a huge chandelier, masses of flowers. French doors were installed, opening onto a glamorous new terrace where guests now have lunch and dinner—at tables sheltered by white-canvas Italian umbrellas—

TIM STREET PORTER

Sundrifter®



"the sensuous float"

- **No inflating!** Made of Ensolite, Uniroyal's unique closed-cell foam, specially coated to resist stains.
- **Cushiony soft!** So body-conforming and supple in the water, you enjoy a sensuous feeling of weightlessness.
- **Generous in size!** About 70" x 26" x 2" thick. Blissful floating even for those 6'4" or over 250 lbs. weight.
- **Extremely durable!** Will last years. Punctures or rips won't affect buoyancy. Absolutely no inflating. Simply cannot leak . . . cannot sink!
- **Three solid colors!** White, skyblue, lemon yellow.
- **Free carry case included!** Just roll Sundrifter up and press the Velcro closure. No zippers to rupture or rust.
- **Unconditionally guaranteed:** Sundrifter must meet your expectations or we will replace it or refund your purchase price.

NOT AVAILABLE IN STORES

Shipping charges outside Continental U.S. available upon request.

Please send the following Sundrifters
@$130.00 (plus $6.00 shipping ea.)
FL residents add $6.50 tax ea.

☐ FOAM WHITE QTY. ☐ SKY BLUE QTY. ☐ LEMON YELLOW QTY.

Name _____

Street _____

City _____ State _____

Zip _____ Phone (____) _____

Check MasterCard VISA

Account # _____

Expiry Date _____

SPEED YOUR ORDER
VISA, MasterCard Customers
Call 813 261-3323

døving geroy ltd.
P.O. BOX 7666E, NAPLES, FLORIDA 33941

and look out at green lawn, redwood trees, and a dreamy swan lake.

As for the food, the Bel-Air was never known for its cuisine; but that too has been changed—with the hiring of Wolfgang Puck as cuisine consultant. Among Puck's contributions to the Bel-Air's menu (brilliantly executed by young, innovative Executive Chef Joseph Venezia—an American) are such appetizers as diced grilled squab tossed in hot oil and served in a lettuce leaf; oysters fried in curried batter and served in white wine cream sauce with chives; buffalo-milk mozzarella tossed in olive oil with spinach, Italian tomatoes, avocado, basil.

Main courses are equally inspired: sautéed sand dabs, sole, and clams served with black pasta, arugula, and red pepper... grilled salmon prepared with enoki mushrooms and wild herbs...roast breast of duck with cucumbers, cilantro, and juniper. Desserts are marvelously simple: fresh berries and fruits, homemade ice creams and sorbets; cheeses, pastries. Obsessed with using only the freshest of ingredients, Puck and Venezia recently supervised the planting of the hotel's beautiful new herb garden that looks like the "formal" garden of a French château. For guests not wishing to dine in the restaurant, everything on the Bel-Air's grand new menu can be ordered from room service.

What is especially comforting about the new Bel-Air are the many nice ways that the hotel's past endures. Most of the staff, for example, has been retained. Frank Gonzales, an assistant maître d' for over twenty years, beams in his new surroundings, still greets diners with warmth, charm, and style. And over in the Bel-Air's bar—a cozy wood-paneled room that Howard Hughes often used as an informal "office"—the atmosphere remains clubby and locals still drop by for late-afternoon drinks and chat. Anyone who thinks that Southern California is all flash should wander into the Bel-Air bar at around five-thirty in the afternoon to encounter a scene more "East Coast" than New York City's venerable Harvard Club.

The ultimate joy of being at the Bel-Air, however, has to do with its privileged West Coast location. Consider this recent visit last February: The day begins as a dewy, sweet-smelling California morning. Breakfast—a huge glass of thick fresh orange juice, warm croissants, wild-berry jams from Oregon, coffee—arrives on a wicker tray along with morning paper and a just-snipped orchid. Outside the room, a Japanese magnolia *(Continued on page 258)*

"This is one of the world's great places to be when you want to be alone . . . or alone with another person"

TIM STREET PORTER

The active life, Bel-Air style: one wonderful pool

VOGUE TRAVEL GUIDE

HOTELS/RESORTS/SPAS

2221 ☐ FRANCE: General hotel guide from the French Government Tourist Office
2218 ☐ MAUNA KEA BEACH HOTEL, Hawaii, HI
2219 ☐ HOTEL BEL-AIR, Los Angeles, CA
2220 ☐ THE WARWICK HOTEL, Houston, TX
528 ☐ THE PHOENIX SPA, Houston, TX
2055 ☐ THE KERR HOUSE, Grand Rapids, OH
2204 ☐ THE HELMSLEY PALACE, New York, NY
526 ☐ THE SEA PINES BEHAVIORAL INSTITUTE, Hilton Head Island, SC
2121 ☐ KIAWAH ISLAND, Charleston, SC
2191 ☐ THE CLOISTER, Sea Island, GA

TOURS/UNUSUAL GETAWAYS

5025 ☐ D.E.R. TRAVEL: "Black Forest and Ballooning" – Baden-Baden, German and French countrysides – week-long packages
5027 ☐ MOUNTAIN TRAVEL: Complete catalogue of European treks, outings and expeditions – including Greece
5028 ☐ PICKWICK PRODUCTIONS: "Mystery Train" brochure – Los Angeles/San Francisco weekend tours
5029 ☐ EARTHWATCH: Information on 80 world-wide research projects, upcoming expeditions – including dolphin/language experiment in Hawaii

Please check the brochures you would like to receive and return this coupon to VOGUE, **May Coupon,** Box 2766, Clinton, IA 52735, **BEFORE SEPTEMBER 1, 1984.** Allow eight weeks for delivery. **Please enclose $1.00 to cover processing.** No stamps will be accepted.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

We're sorry, but VOGUE cannot answer any personal questions or requests.

Free New 1984 Edition.

Send for the 1984 edition of our colorful 32-page magazine, because this year Kiawah offers more island than ever. Enjoy twice the golf on our Player and Nicklaus courses, twice the tennis at our two world class clubs plus superb new restaurants. Discover our ten miles of beach, fascinating shops, plus all the charm of nearby historic Charleston. For reservations, call us or your travel agent.

NAME _____
ADDRESS _____
CITY/STATE/ZIP _____

Kiawah Island®
Dept. VMVO3
P.O. Box 12910
Charleston, SC 29412
1-803-768-2121

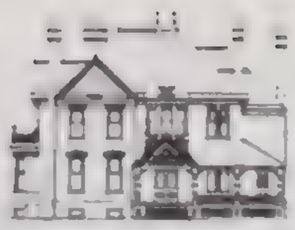
Call TOLL FREE 1-800-845-2471

Sea Island

CATCH THE SPIRIT OF 76.

Just $76 a day per person double (and up, plus tax and service) buys an unforgettable Cloister summer or autumn vacation. Children share parents' room free—only meals extra.

It's all 5-star and fetching— room, 7-course dining (all meals), beach club, fun evenings dancing to orchestra, special activities. Catch the spirit! The Cloister,® Sea Island, GA 31561. Toll-free 800-841-3223, Georgia 800-342-6874.

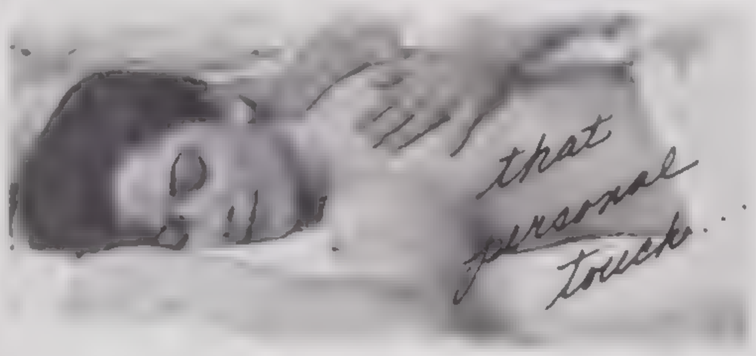


Only 6-8 Guests per week

The Kerr House
A luxurious Private Health Retreat
Grand Rapids, Ohio

"I'm younger now than I have been in years . . . my friends are amazed at the transformation in me. I look and feel relaxed, yet energized. My skin glows. I've lost pounds and gained muscletone. Aches and self-doubts are gone and I feel beautiful from the inside out. Thanks to five wonderful days at the Kerr House, I feel **fantastic!"**

K. Peterson, Glen Ridge, NJ



LAURIE HOSTETLER, Director
17605 Beaver Street, Dept. 5V4
Grand Rapids, OH 43522
(419) 832-1733

Write or call for information.

GIFT CERTIFICATES AVAILABLE

Can't Lose Weight?

You try diet after diet, and nothing works. Those last pounds just won't come off, so you give up. Again.

Recent research has indicated that irregular metabolism can inhibit and even prevent weight loss. At the Behavioral Institute, we know exactly how the metabolism functions and how to regulate it through self-management and nutritional education. The result of this is a definitive book on the subject, **The Hilton Head Metabolism Diet,** available at local bookstores.

Learn a lifetime of good habits in our 26-day program. Call for more information.

The Sea Pines Behavioral Institute

Dept. VO-84
Sea Pines Resort, Hilton Head Island, SC 29928
(803) 671-6181

HOTEL BEL-AIR

(Continued from page 257)

blooms outrageously.

By midday, the same early-February morning has turned into an eighty-degree summer afternoon. A few guests cluster around the hotel's one fitness facility: a big posh pool. For those who want to be more active, the concierge will suggest jogging routes, arrange for golf and tennis at nearby private clubs. And soon, a nature trail up the side of the Bel-Air's own mountain will offer a pleasant new place for guests to wander. But who would ever want to leave this perfect pool?

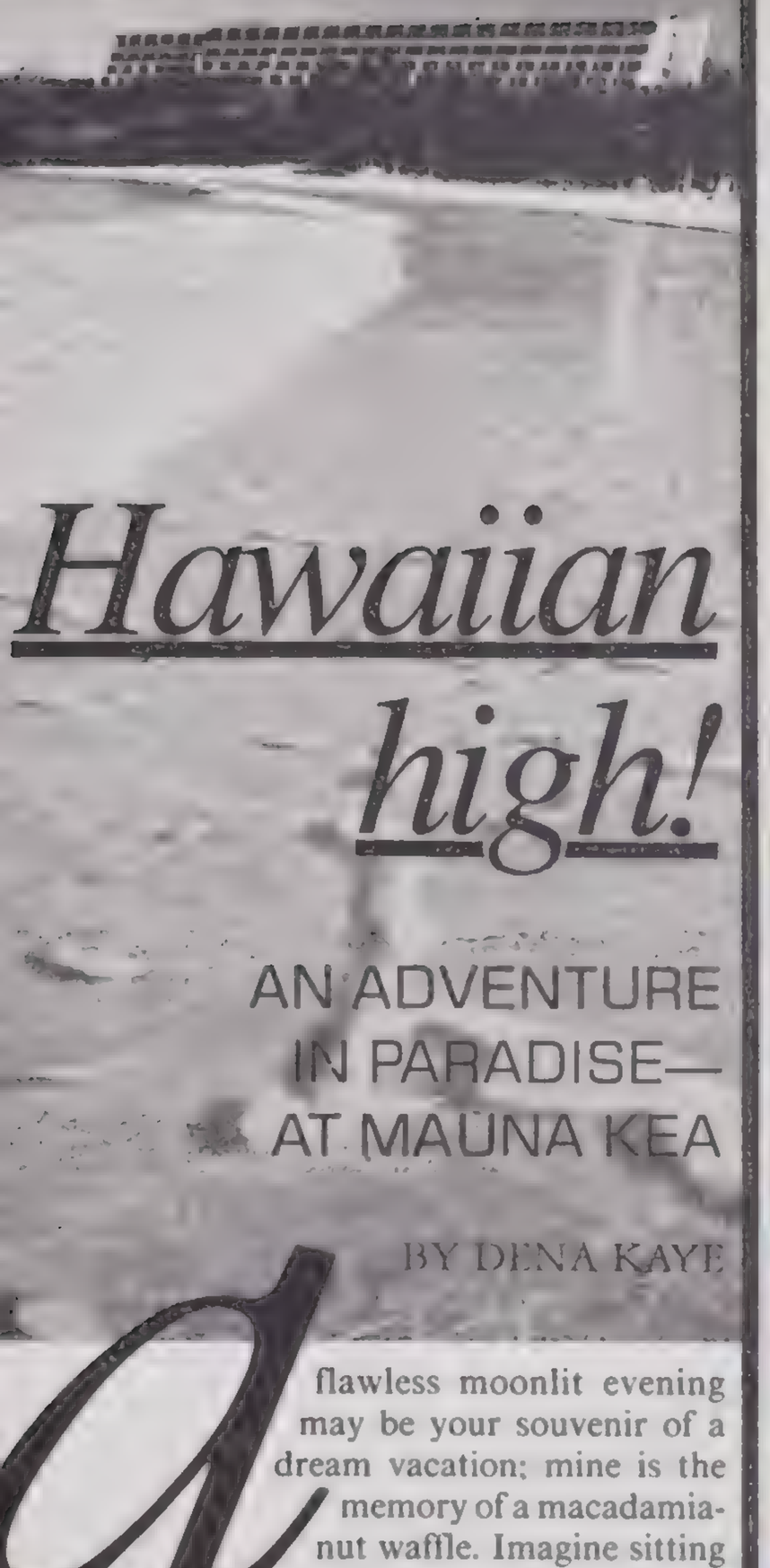
"Fords, Kennedys, Rockefellers have all sought seclusion here"

California classic: Bel-Air courtyard

Then, as wonderfully warm as the afternoon has been, that's how cool the evening air becomes. Crickets chirp, the sounds of the fountain in the courtyard seem more intense—and romantic—at night. Firewood—placed in neat piles at various points along the hotel's many brick-paved walkways—is there for guests to take back to the fireplaces in their rooms. The wood is there in summer, too, since canyon nights are cool year-round.

You walk from the dining room to your suite; the smells of wood fires trick you into thinking you're somewhere else. New England? The Pacific Northwest? Your fantasies run wild. You reach your room with its stone hearth, its fat tiled floors, its dhurrie carpet woven for the Aga Kahn, its private walled patio, and—best of all—its enormous bed with down pillows and soft linen sheets . . . and something else happens. Despite all your delicious fantasies, you come down to earth for a few seconds, and realize exactly where you are: you are staying at one of the world's great hotels. ▽

TIM STREET PORTER



Hawaiian high!

AN ADVENTURE IN PARADISE—AT MAUNA KEA

BY DENA KAYE

A flawless moonlit evening may be your souvenir of a dream vacation; mine is the memory of a macadamia-nut waffle. Imagine sitting on a terrace overlooking a perfectly shaped crescent beach, translucent blue water—and just under your nose, a waffle whose little squares ooze with ground macadamia nuts caught in maple syrup and butter.

That's how I began each morning of a ten-day idyll at Mauna Kea Beach Hotel on the Big Island of Hawaii. For the *dolce far niente* kind of vacation—when I want to be indolent without guilt and recharge body and soul—I think of Mauna Kea; it's possibly the most beautiful resort I have ever seen. Originally built by Laurance Rockefeller on a tract of land leased from the Parker Ranch—the largest privately owned ranch in America—Mauna Kea manages to be "cozy" despite its size. Extensive landscaping has metamorphosed a lava moonscape into an Eden where more than half a million plants of some two hundred types—with paradisiacal names such as fan palms, paperbark, African tulip, naupaka, poinciana—flourish.

The hub of Mauna Kea is an eight-story atrium-style structure with pools of fish, burbling streams, and two garrulous free-flying parrots. I stayed in the newer beachfront wing and grew to love my far-corner suite for an unlikely reason: I actually enjoyed the long walks from my room to *anywhere*—especially to the tennis park overlooking the ocean. *(Continued on page 260)*

From A to C and all the notes in between.
Leona Helmsley sees that each piano in every breathtaking Triplex Suite
is right on key. Just as everything else is fine-tuned
in the hotel that bears her name. What better way to strike just the right chord
with her royal family. You. Her guests.

It's The Helmsley Palace

455 Madison Avenue (at 50th Street), New York, NY 10022.
For reservations call: 800 221-4982 or in NY, 212 888-1624.
TELEX: 640-543. Or call your travel agent.
The Leading Hotels of the World®

The only hotel in New York ever to receive the AAA Five Diamond Award ◆◆◆◆◆

The Warwick.
Its art includes the art of living.

Fine art, paneling and tapestries from around the world characterize Houston's famous Warwick Hotel, owned by the Mecom family. And its elegance born of tradition has appealed to connoisseurs of good living. The Warwick's serene, superb location in a park-like setting convenient to downtown and the Medical Center, its fine restaurants and warm, welcoming professional staff make it ideal for your business or pleasure visit. Or for that important meeting.
Ask your travel consultant about The Warwick. Or call toll-free 1-800-231-5701. Or 713-526-1991.

Audubon Tapestry from the collection of Mecom Interiors

The Warwick
5701 Main St
Houston, Texas 77251
Preferred Hotels

To receive a MGA Fall/Winter '84 Catalog
Send $2.00 to: MGA CATALOG (VOG-5-84)
9520 Santa Monica Blvd., Beverly Hills, CA 90210

MAUNA KEA

(Continued from page 259)

Throughout the property, long open-air promenades have couches positioned at strategic intervals: perfect places for resting or for curling up with a book. Asian and Pacific arts and artifacts have also been used unerringly throughout the hotel. With many assembled from Mr. Rockefeller's personal collection, these include Cambodian sculpture, Ceylonese batiks, Japanese *tansu* chests, and primitive wood carvings from New Guinea. The *pièce de résistance* is a seventh-century pink-granite Buddha, placed according to Buddhist tradition with his heart above the level of the human eye. One of Mauna Kea's prime non-aerobic activities is rubbing this Buddha's belly for good luck.

It is possible at Mauna Kea to besot yourself with activities, to be as frantic as you are in real life. To this end, there is a printed sheet of daily doings that features tennis clinics with instant video replay; snorkle, scuba, or sunset cocktail sails; art tours of the hotel, lei making, movies, dancing, etc. There isn't much nightlife: Mauna Kea style is early-to-bed, early-to-rise.

Off the property, diversions also abound—helicopter flight-seeing over waterfalls; horseback riding, game fishing, tours of macadamia-nut factories; even hunting for wild boar, bighorn sheep, and birds on the Parker Ranch.

At first, I pored over the brochures and planned to do everything. To my surprise,

Another side of paradise: daily dives

my only foray in ten days turned out to be a visit to the museum of memorabilia of the Parker Ranch family.

It wasn't laziness, lack of interest, or lack of time. I wasn't even aware of the cause of my inertia until about the fifth day. (It takes that long to settle in.) By then, I had fallen totally into the rhythm of the resort. My world had shrunk, my frame of reference had become the delightfully manageable physical space of Mauna Kea. I didn't want to leave. In fact, I felt so at home that new arrivals seemed like interlopers.

Each day had a lovely, almost reassuring pattern that I never wanted to break. I was up by 7:30 each morning. Getting dressed meant putting on a bathing suit or tennis clothes. After *(Continued on page 263)*

LES BERNARD
PERFORMS
IVORY MAGIC
The timeless beauty of ivory.
Creamy white...always right.
Artfully sculpted into a bracelet collection
of contemporary classics that could
only come from Les Bernard.
LES BERNARD
Suggested retail of bracelets shown, top to bottom, $260, $280, $190. Available at all branches of B. Altman & Co., Bonwit Teller, Bullocks Wilshire
Jacobsons Florida, Sakowitz and other fine stores everywhere. Or write Les Bernard, 417 Fifth Ave. N.Y., N.Y. 10016.
Les Bernard only uses ivory obtained from legally culled herds.

We didn't forget the hard side of travel when we developed our soft luggage.

Soft-Tech™ from American Tourister in tough, stain and moisture resistant nylon. In a 26" and 29" suitcase with wheels, garment bag, shoulder tote, club tote and carry-on available in Moon Grey, Ultra Red, Galaxy Black and our new Solar Rose.

Du Pont TEFLON soil & stain repeller is used with many of our products.

Beautiful on the outside. American Tourister on the inside.™

American Tourister

A HILLENBRAND INDUSTRY

© 1984 American Tourister, Inc.

MAUNA KEA

(Continued from page 260)

breakfast, I would walk to the tennis courts down the expanse of green lawn that empties into the deserted beach.

I knew my hour-long lesson was over when I could see *Mauna Kea Kai*—the catamaran used for daily snorkeling and scuba sails—ease up the coastline into the bay. That's part of getting into the rhythm of a resort: a clock becomes superfluous for telling time. I knew it was lunchtime when the catamaran returned and people started turning their beach chairs to follow the sun.

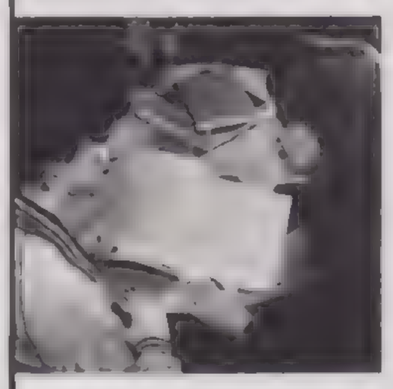
At Mauna Kea, lunch could be a sumptuous buffet on the Cafe Terrace or a bulging Club sandwich at the beachside Hau Tree Terrace. I usually opted for the latter and, after a few days, the waitresses automatically wrapped up the remaining half of my sandwich so that I could polish it off sometime in the late afternoon. Becoming known and being catered to is also part of getting into the rhythm of a resort.

Asian art: part of the Mauna Kea picture

Another of the great appeals of Mauna Kea is that it's easy to be on your own here. Whether you join in tennis or golf round robins arranged by the pros, sail on the catamaran, or simply sit by the pool or lie on the beach, "talking to strangers" seems totally natural . . . and daytime activities often lead to convivial evenings. Equally easy: making it clear that you are "honeymooning."

Other than early morning, the most tranquil time at the beach was sunset. And sunsets at Mauna Kea were long and orange. This was a time to read, to soak in a tub, to take a nap . . . eventually to dress for dinner. "Appropriate attire" could mean anything from clean white pants and silk shirt to what were once called patio dresses and dinner rings. Of Mauna Kea's three places to dine, my favorite was the small Batik Room with Ceylonese motif and delicious rack of lamb. There is also a Batik Bar and Batik Terrace for drinks and dancing—by torchlight and starlight.

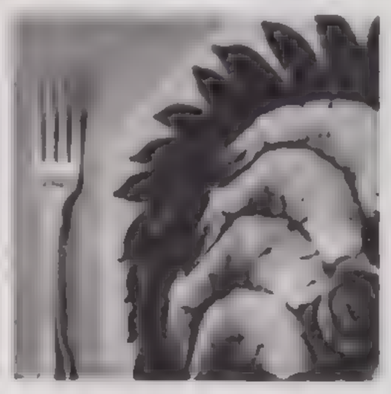
At Mauna Kea, the ubiquitous chocolate mint on your pillow is replaced by a wisp of tropical flower. But who needs chocolate when breakfast means a macadamia-nut waffle? ▽



Revitalize your Lifestyle.

*W*elcome to the Phoenix Spa. A health retreat surrounded by the beauty of The Houstonian complex. Where in one week, we reeducate you on the essentials of exercise, nutritional eating, beauty and skin care. As well as provide you with personal time to rejuvenate emotionally.

Since exercise is the key to staying fit, it's the focal point of our program. We give you a thorough workout each day. Beginning with The Extender, to loosen you up. Next The Toner, to concentrate on specific areas. Then The Beat, aerobics to enhance cardiovascular performance.



We also offer circuit training and The Reviver, a water activity. What's more, we encourage five miles of brisk walking daily.

As a Phoenix guest, you're entitled to the secrets of becoming a gourmet cook using just 950 calories. And the lavish pampering of refreshing beauty treatments and heavenly massages. The exclusive Houstonian Club with sauna, whirlpool and indoor track is all yours, too.

With only 13 guests per week, you get individualized support. Experts from varying fields host informative programs. You even meet privately with our Director, Chris Silkwood.

Isn't it time to revitalize your lifestyle? Call Sharon for our brochure. Day and weekend programs also available.

The Phoenix Spa. The essence of healthy living.

THE • PHOENIX • SPA
at The Houstonian
111 North Post Oak Lane
[illegible], Texas 77024
[illegible]

TRAVEL

A château of your own

THE CIVILIZED JOYS OF VACATIONING IN A GRAND MANOR

BY KATHLEEN BECKETT

Hotel with a history: Château d'Audrieu in Normandy, France

We eyed every possibility from Albania to Zanzibar; but when the time came to finalize our honeymoon, we resolved to steer clear of unknown destinations and adventurous pursuits. Instead, we decided to return to a way of life we had tasted years before and that continued to haunt and enchant us . . . what the French call *"la vie de château."*

Years ago we had been fortunate to stay in a privately owned château in the Loire Valley that provided relief after the clamor and confusion of a city even as beloved as Paris. The mix of country rigors and graceful civility that we discovered—mornings spent picking artichokes and berries for dinner; evenings attired in black tie and ballgown, gliding across highly polished parquet floors to a candlelit terrace—continued to hold us in a spell. It seemed a nice life to lead as we started our life together.

A glimpse into another way of life is the lure of the establishments that comprise the Relais et Châteaux "chain"—predominately old family estates that have opened their doors to paying guests. Lurking in the halls and about the grounds are reminders of a time when country squires established their own feudalistic support systems—from downstairs maids to farmyard hands—that allowed them to enjoy the sophistication of court life on their estates.

Typical and highly touted is the Château de Locguénolé, set on the banks of a saltwater inlet near Hennebont on the south shore of Brittany. Some guests arrive by boat, sailing up the inlet to the château's sweeping lawn. We came by car through sturdy Breton farmland, up the graveled driveway

THE SALONS THAT MAKE THE DIFFERENCE

This season, clothes are crossing over the sex barrier, demolishing the lines between men's and womenswear. The new word for fashion is androgynous, clothes to be worn by either sex. Oh, we're still making statements with post-atomic (Japan), high fashion with low heels and no backs (France), and feminine chic (right here at home); we're even into world politics—check out the military moods—but we've taken "sex" out and left sexy in.

Now how do you top this one? Come into your local Sebastian Artistic Center and see what this season looks like on you. Severely constructed cuts feature short necklines with feminine sweeps across the cheeks. Colour-spacing gives hair a completely new texture. And the colours are subtle, but sexy. We'll do it for you with Cellophanes.

SEBASTIAN

originally built for horsedrawn carriages, to the stone and slate-roofed château's front doors. The entry foyer—black and white marbled floor, ceiling fifteen feet high and hung with chandelier, walls covered with antique Aubusson tapestries—promised grace and beauty for the château's guest rooms. Madame de la Sablière and her sister, daughters of the family who have owned the château for generations, welcomed us and led us up the curved stairway to our room. "It's my favorite," Madame explained. "It used to be my bedroom when I was a newlywed." Ornately molded pale-blue walls formed an alcove at one end of the room and embraced the bed, laden with flat square pillows covered with crisp linen.

A task as mundane and taxing as writing postcards can become a pleasure when accomplished on an antique writing desk ("signed and dated by the artisan," Madame pointed out) situated next to a marble fireplace and looking out a semicircle of three huge windows to an expanse of lawn edging a boat-dotted inlet. As twilight approached, a gentle shield of fog rolled in, the sky lit up for a shocking-pink sunset, and the time to change for dinner arrived.

Dining is a lushly choreographed ritual of *la vie de château.* In the hour or so before dinner, men in jackets and ties or tuxedos and women in dinner dresses begin to gather in the château's five salons. We sit in silk-upholstered Louis Quatorze chairs in boiserie-ornamented rooms under gilt-framed portraits of previous château inhabitants. Candles are lit, aperitifs are served, and menus distributed. Our decision is to enjoy as many of the specialties of the region as possible—a *cassolette* of crayfish from a nearby river and a salad of smoked goose and artichokes straight from the garden for starters; fresh turbot and baby lamb for the entrées.

The dining room used to be the servants' quarters and has been redesigned into a long gallery with arched glass doors leading to a terrace filled with urns of flowers. The stone walls are covered with more Aubusson tapestries, and the pink-clothed tables are topped with flowers and candles.

The maître d' suggests a Savennières wine for dinner and, later in the meal, helps us select cheese from farms in the area—mostly pungent *chèvres,* from the strong, hardened *secs* to the milder, moister *fraises*—that demand a shift to another, heartier regional wine. Courses are interrupted with palate-cleansing sorbets of fresh raspberries that have been picked by one of Madame de la Sablière's neighbors. The meal is topped off with coffee and more fresh raspberries smothered in a warm Sabayon sauce.

After dinner, the rite of *la vie de château* continues. Guests retire to the salons for more coffee and liqueurs; silver trays of dark chocolate truffles dusted with cocoa are passed and warm little raspberry tarts served on request. Some people head to the music room, in hopes, perhaps, that a guest will venture an "entertainment" on the grand piano. Others sit undisturbed in the library, reading the newpapers and magazines that are scattered about. We find a private salon, paneled in dark wood, lit by candles and Sèvres lamps, warmed with slightly threadbare Oriental rugs that suggest generations of service.

Château de Locguénolé: pool, orangerie

Days at the château are to do as you please. Perhaps an outing—to the massive prehistoric megaliths at Carnac, to the picturesque fishing village of Concarneau, or to shop for the colorful Breton pottery of Quimper. Many guests center their mornings and noons, as well as the nights, around dining, savoring the two-star (Michelin rating) cuisine. The more active head directly to the pool or *(Continued on page 266)*

BETWEEN OK AND EXTRAORDINARY.

Or we'll show you how to do-it yourself with Fizz-in Colour, the one shampoo-out haircolour that lets you try out all the women you've always wanted to be.

We specialize in turning you out looking like your hair and face belong to the fashion and we're showing and telling colours in today's cosmetics and world news in couture for hair right now. Pay us a visit the next time you're in the neighborhood.

For the Artistic Center near you, call 800 424-7288. In California, Canada, Alaska and Hawaii, call collect 818 999-5112.

ARTISTIC CENTERS.

Sebastian Artistic Centers, Cellophanes and Fizz-in Colour are trademarks of Sebastian International. ©1984 Sebastian International, Inc., Woodland Hills, California 91367

CHÂTEAUX

(Continued from page 265)

nearby tennis courts.

We choose a leisurely breakfast in bed—a big pot of hot coffee, another of hot milk, a basket of croissants and French bread to slather with sweet, fresh farmyard butter. We attempt to atone for the pleasures of the kitchen with a tour of the grounds, meandering through woods to the waterside and its rocky coastline—a perfect place for rock-scrambling and quiet reflection.

Our curiosity leads us to the outbuildings that were once a vital part of château life. Many have been given a new—and very different—lease on life: The orangerie at Locguénolé, for example, has been redesigned into a terraced playroom next to the swimming pool. Some former barnyard buildings, now revamped, house the De la Sablières and the staff. Others have not been tampered with: complete with horse stalls, chicken coops, bales of hay, and a hoe or two leaning against the wall, they wait, it seems, for the firm grasp of a feudal peasant with a plot of rich soil. We pick some apples and pears from the still-yielding orchard, give the old plow a kick, and head back to our room to pack and set off for another château, another escape.

We stayed in six establishments in the Relais et Châteaux chain. All provided *la vie de château;* all differed in their charm.

After a day soaking up the spectacle of Versailles and the culture of Chartres, the Hostellerie du Moulin de Villeray offers glorious refuge: ten rooms—all with rustic wood-beamed ceilings and silk-covered walls—so remote that the only sound heard at night is the splash of the old mill wheel in the river Huîsne.

The sea views of the north shore of Brittany are part of the appeal of the Manoir de Lan-Kerellec, where erector-set arrangements of rose-granite boulders spilling into the ocean can be viewed from the *l' oeil boeuf* windows of what used to be owner Gilles Daubé's family's summer "cottage" of twelve guest rooms in the popular resort town of Trebeurden.

With a magnificent Loire Valley setting, the vine-covered Château de Teildras is an ideal base for visits to the historic castle of Chinon or to the fortress of Saumur. Before dinner, you can inspect the leather-bound volumes in the Count de Bernard du Breil's library—or sit on the terrace with a glass of Champagne and watch cows grazing in the "front yard" and servants picking mint and rosemary in the herb garden.

Grand entrance: Château d'Audrieu

Outside of Nantes is one of the most imposing Relais et Châteaux establishments: the Abbaye de Villeneuve, a former thirteenth-century Cistercian monastery that owner Philippe Savry has renovated, keeping the medieval mood by retaining majestic granite staircases, twenty-foot ceilings, and a vaulted cloister—now a French-doored gallery hung with tapestries.

And in the Norman countryside not far from Mont-Saint-Michel and the boardwalk of Deauville is the spectacular Château d'Audrieu—the country home of the Livry-Level family since the Norman Conquests. Our "room" consisted of a parquet-floored foyer, a sitting room with a fireplace and a view of the courtyard, a modern bath complete with thick white terry-cloth robes begging to be snuggled in, and a main bedroom with dramatic baldachined bed, antique armoire and secrétaire, marble bust on a marble fireplace, a daybed Madame de Récamier would have coveted, and huge windows overlooking a field of wildflowers and the steeple of the very small, very old church in the village nearby.

Each château was a treasure disclosing a very seductive way of life; but each also opened up the possibility of future marital discord: deciding which to return to for our anniversary. ▽

There are 337 members of the Relais et Châteaux organization, spread throughout twenty-nine countries around the world. A guidebook to them all, complete with country-by-country location maps, individual pictures and descriptions, is available for $7 plus $1.50 postage and handling from David B. Mitchell & Company, Inc., 200 Madison Avenue, New York, NY 10016. This company, with phone contacts in most major cities in the U.S., will also make your châteaux reservations, which must be paid in advance. Prices range from $25 to $225 a night. The places we stayed at ranged from $50 to $85 nightly, including breakfast. Dinners are additional and will double your costs. When planning your itinerary, give yourself plenty of time at each establishment to enjoy its beauty and quiet pace, and arm yourself with Michelin maps to steer you straight to the front door. Consult the guide to find out what facilities are provided—tennis, swimming, riding—before packing, and add a dress or suit for dining. casual clothes for other times.

See the beauty of Salem at the dealers listed below.

Barry's Factory Discount Carpets Inc.
West Amherst, NY 14150

Carpet Clearance Center
North Haven, CT 06473

Carpet Rack
Cohocton, NY 14826

Crown City Carpets
Ithaca, NY.14850

Dunn's Home Furn.
Brockport, NY 14420

Elmira Rug Co. Inc.
Elmira, NY 14903

Fitzhugh Floors Inc.
Canandaigua, NY 14423

Lee Appliance and Carpet
Plattsburgh, NY 12901

Mooradian Rug Co.
Niagara Falls, NY 14304

New England Carpet Center
Brookfield, CT 06804

New England Carpet Center
Fairfield, CT 06430

New England Carpet Center
Orange, CT 06477

New England Carpet Center
Stamford, CT 06902

Piazza's Carpet
Jamestown, NY 14701

Platts Furniture
Somers Point, NJ 08242

Pro Carpet Care
Spencerport, NY 14559

Quality Carpets
Rochester, NY 14621

Ted's Floor Covering
Albany, NY 12205

Towne Decorators
Schenectady, NY 12306

Waterford Floor Covering
Waterford, NY 12188

Webster Custom Carpet
Webster, NY 14580

Anso IV
ALLIED CORP NYLON

Salem
COLOR FACTORY

"My new Salem carpet is just like me. Beautiful and practical."

Hidden amid the luxury and beauty of every Salem carpet is a beautifully practical feature: easy care for easy living. You'll find your new Salem carpet is very forgiving of life's little accidents—so it can keep pace with your pace, and look good while doing it. Salem carpets also feature today's advanced carpet fibers, and are warranted against wear. So be practical. Choose Salem luxury...for beauty that lasts. You'll find it in abundance at the Salem dealer near you.

Salem
The Fashion Shows

Managing Your Money

By Lisa Gubernick

Painless ways to start investing…first aid for the audited…great news for luxury-lovers

A NEW, HIGH INCOME? RETHINKING WHAT YOU OWN

How should you think differently about your money when your salary hits the $50,000 to $75,000 mark? According to Stanley J. Cohen, co-author of *How to Survive on $50,000 to $150,000 a Year* (Houghton Mifflin Co.), it becomes necessary to pay as much attention to your investments as you do to your budget. "If a single person is earning $75,000 a year, she keeps less than 50 percent of each dollar of interest earned after state and local taxes," says Cohen.

"It's time to put money into tax-advantaged investments, such as municipal bonds and tax-deferred retirement accounts."

The first step towards making more from your money should be to reduce the size of your savings account. "It's not a productive investment," says Cohen. "There's nothing left from a 5½ percent savings account—or even an 8½ to 9 percent time-deposit account—after you've taken taxes and inflation into consideration." Cohen also advises re-evaluating your investments in the stock market. "Looking for a quick 20 percent profit it becomes a losing proposition once you're in the 45 percent bracket," he says. To keep the money you make on stocks, hold shares at least a year and a day: then your profits are taxed as long-term capital gains, not income, and the most you pay is 20 percent.

TAX-AUDIT SURVIVAL GUIDE

Each year, about 2 percent of American taxpayers receive a letter from the Internal Revenue Service asking them to come in for an audit. If you are one of them, remember: the first rule of surviving a tax audit is not to feel intimidated. "Don't ever feel pressured to sign anything during your first interview," says Mary Sprouse, author of *How To Survive a Tax Audit* (Penguin). "No matter what the auditor says, you have the right to a second interview, to which you can bring more information or your accountant." Sprouse advises that you don't bring your accountant to your first meeting with the IRS. "Should everything go well, you will have spent your money needlessly."

How much information should you bring to your first appointment? The IRS will let you know exactly which of your deductions they want to examine when they contact you, Sprouse says; and she recommends that you only bring in documentation for the items they mention. Records that haven't been requested, Sprouse says, "provide too much temptation for the auditor to go digging in areas she wouldn't look into otherwise." (*"Money" continued on page 272*)

N·Peal

Cashmere

A superb cardigan and sweater from our 1984 resort collection, in pure cashmere.
For information on price, personal export, mailing etc. please write to:

N. Peal,
37 Burlington Arcade,
London W1.
England.
Telephone:- 493 9220

MATRIX

© 1984 Matrix Essentials Inc.

Hair by Paul Mazzotta

SoColor Defines A New Generation Of Luxurious Natural Hair Colors.

Minking. A new way of blending natural hues into subtle highlights unknown until now.

Minking. A unique technique which stimulates splendor, new shimmers of elegance.

Minking. A new definition of what color can be, blended into your hair as naturally as it will grow out.

Minking. Only a SoColor professional can do it, and all you do is enjoy it.

Minking. Luxurious hair coloring, only at Matrix Synergy Salons.

SOCOLOR® By Matrix

The fit you will never forget.

TITCHA®

Say it softly — "Tee-sha"

Bras and bikinis for contemporary women

by **Intimage®**

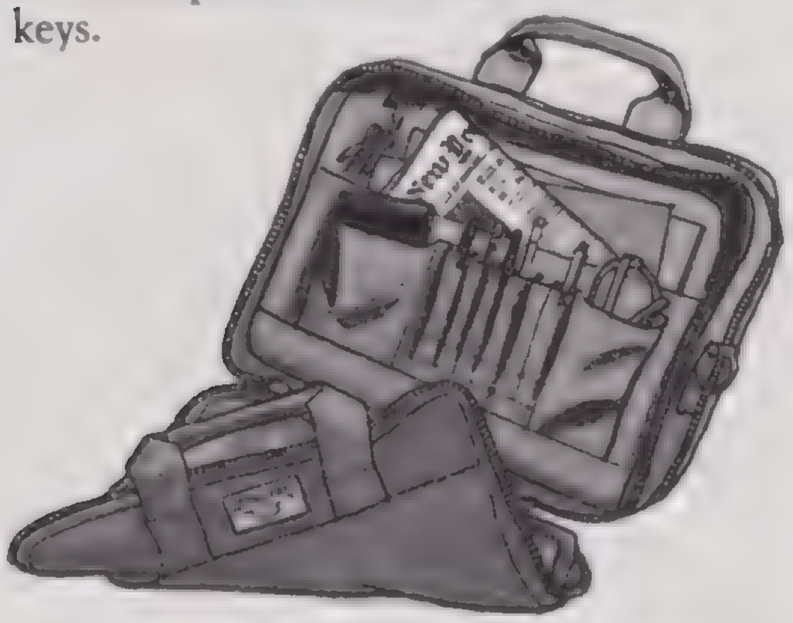
90 Park Avenue, N.Y., N.Y. 10016

© 1984

At Macy's *(New York, Midwest, California),* Bamberger's, Davison's.

The Square Rigger Overnight/Attaché
a Lands' End exclusive for the person who's all business 24 hours a day.

By day, this attaché is a well thought-out business accessory. A compartmented soft-luggage case that holds all the important papers, file folders, wedges of computer print-outs, you might want to bring with you. It also has pockets for the tools of your trade—pens, pencils, calculators, extra glasses. Even a clip on which to fasten elusive keys.



By night, however, this bag attends to the creature comforts you *can* take with you on those unexpected, here today, back tomorrow business trips. The overnight compartment is commodious enough to hold a change of clothes, a full kit (shaving or cosmetic), shoes, robe, slippers, accessories. Yet, its canvas divider enforces separation of the clean from the unclean, with no disrespect to either.

An unbeatable combination.
An unbelievable price.

Seriously, haven't you been waiting for this? We have. Which is why, flushed with the success of our Lands' End Square Rigger Attaché ($37.50), we created this bag—a triumph of mind over matter and quality over price. Would you believe all this for just $65.00? Well, believe it. $65.00 is the price.

As to quality, the material is 100% cotton duck—the kind they make deck chairs from. A Zepel® coating discourages soil and stain.

Padded handles, welt seams, and a two-word guarantee.

For those who are into details, the Square Rigger Overnight/Attaché does have padded handles, and seams that are four thicknesses strong. The zippers are our Lands' End oversize plastic ones, unbreakable and self-lubricating, with those big loop pulls you don't have to hunt to find. The bag also has an outside pouch for the magazines you snatch up on your rush to make your flights.

LANDS' END
DIRECT MERCHANTS

of fine wool and cotton sweaters, Oxford button-down shirts, traditional dress clothing, snow wear, deck wear, original Lands' End soft luggage and a multitude of other quality goods from around the world.

And like everything we offer you at Lands' End—from clothing to shoes to accessories—you're protected by a guarantee so ironclad, we state it in two blunt words:

GUARANTEED. PERIOD.

Send for our free catalog. Better still, call our toll-free number 24 hours a day —800-356-4444 (except in Alaska and Hawaii call 608-935-2788).

☐ Please send free catalog.

Lands' End Dept. Z-18
Dodgeville, WI 53595

Name_____

Address_____

City_____

State_____ Zip_____

Or call Toll-free:
800-356-4444
(Except Alaska and Hawaii call 608-935-2788)

Boni T.M.
SKIN RENEWAL LOTION

BONI BUEHLER BLALACK
President
BONI/New Derm
Laboratories, Inc., Los Angeles

It was once said we all end up with the face we deserve.

But that was yesterday. Today's increased stress and pollution can damage sensitive skin so some of us end up with a face we do *not* deserve.

BONI Skin Renewal Lotion can solve this problem by helping your skin recapture the healthy radiance of earlier, less stressful times.

The result of over 10 years of clinical research, BONI aids in the regeneration of skin cells to optimize your complexion's tone, texture and moisture. Within weeks you'll notice a more vibrant, youthful appearance.

An all-in-one skin care product, BONI can replace all your moisturizers and creams. Men find that BONI fits easily into their busy schedules too.

Non-greasy, hypo-allergenic and fragrance- free, BONI is the most effective skin care product available.

Ask for the best: BONI
You deserve it.

Boni B. Blalack

BLOOMINGDALE'S New York City and Dallas • BULLOCKS WILSHIRE
I. MAGNIN • MACY'S OF CALIFORNIA • MACY'S OF NEW YORK Herald Square and Stamford, CT
Selected NORDSTROMS • J.W. ROBINSON

V-1

MONEY

(Continued from page 268)

BUYING STOCK—TAKING THE FIRST BIG PLUNGE

Fear of the financial unknown has caused many women to hoard their savings in the modern-day equivalent of a mattress, the 5½ percent savings account. But today, more and more women are learning that earning higher profits means taking greater risks, and they are investing accordingly. A New York Stock Exchange study, for instance, reports that women made up 57 percent of 1983's new investors in the stock market.

To begin investing in the stock market involves some preparation but not as much as one might think. The first thing you have to figure out is what you can afford to invest. In an interview with Vogue, Grace W. Weinstein, author of "The Lifetime Book of Money Management" (NAL Books), suggested that you accumulate several months' income as a savings cushion; after that, it's time to think about investing. Before you start, she advised that you read—investment guides, The Wall Street Journal, and financial magazines. "Taking a course offered by an adult-education program or through a stock brokerage house can also be helpful," Weinstein said. "But don't feel as though you have to know everything about the market before plunging in."

> Don't feel you have to know everything about the market

One way to get your feet wet, recommended by Weinstein, is to focus on a specific industry you're familiar with, either as a worker or a consumer, and buy the stock of one or two companies you think highly of.

Letitia Brewster, a marketing director in Washington DC, started buying stock by joining an investment club. The club meets monthly to review the progress of the five stocks it owns, and it invites speakers who can familiarize members with new ways to invest. Before she joined the club, Brewster had been hesitant about taking her money to a stockbroker, fearing that "he would tell me what to do, and I'd feel out of control. Now," she says, "I can decide what I want to invest in." For information on starting your own investment club, write the National Association of Investors Corp., 1515 East Eleven Mile Road, Royal Oak, Michigan 48067.

CODAs—NOW, "SUPER IRAs"

A new, "super" retirement account permits investors to set aside up to 20 percent of their salary, tax-free. Called a "CODA" (that stands for "cash-or-deferred arrangement"), the account is the latest option to be offered in employee benefits plans. CODAs permit employees to reduce their annual take-home pay and authorize their employers to place the extra cash in an investment fund. As in an IRA, the money is not considered income by the IRS; and it accumulates tax-free until it is withdrawn—either when the employee retires, or when she leaves the company. In a national survey of 1100 corporations, says John A. Haslinger, director of flexible compensation at the accounting firm Peat Marwick, about 31 percent of the respondents said that they were implementing CODA plans, and another 25 percent said that they were looking into providing CODAs for their employees in the future.

Unlike the case of an IRA, in which you pay a 10 percent penalty if you must use some of your money before age fifty-nine and a half, investors can withdraw funds from their CODAs without a penalty if they fall into what the IRS considers a "hardship situation." The term has not yet been specifically defined by the IRS, but most experts believe that anyone needing funds to buy a house or send a child to college would qualify as a hardship case.

CODAs' major disadvantage is that investors don't have control over the management of their funds—their employers do. Peter Elinsky, a tax partner with Peat Marwick, says that for this reason, investors should first consider an IRA for their retirement savings. "But if you want to retire with a little extra put by," he adds, "a CODA should be next on your list."

FOR HEDONISTS, GOOD NEWS

That you get what you pay for is common knowledge—but what does the "very best" cost now? Moët & Chandon, the Champagne people, track the prices of a "market basket" of a dozen opulent items—including theater tickets, Ivy League school tuition, a flight on the Concorde—in their Luxury Index, measuring inflation among indulgences the way the Consumer Price Index follows the climbing cost of milk and eggs. For those who take luxury as a matter of course, here's the good news: after years of soaring prices, luxury inflation has slowed so that, at 3.7 percent, it trailed just *behind* overall inflation in 1983. "This means many pleasures have become more affordable," says Moët spokesman David Carey.

According to Carey, 1983's big bargains were edible: the famous caviar wars in New York City drove the price of seven ounces of Beluga down about 50 percent, to $100. And the prices of vintage Dom Pérignon and Hennessy X.O Cognac remained the same—with inflation counted in, their cost dropped as well.

D. Lawrence

Our three pleated blouse in Soft-As-Silk Handkerchief Linen. P,S,M,L $102. Add $2 Postage
Send away for our free catalog today!
Check enclosed for $____MC____Visa
Card #_____Exp. Date
Name
Street
City
State_____Zip
MAIL TO: D. LAWRENCE
1742 Second Avenue, Suite 256
New York, New York 10128
PHONE ORDERS 800-232-2003/or in New York State dial 1-212-243-3151

Down Pillows

For complete bedtime comfort, select the finest down pillows money can buy at factory direct prices. White European Down filled pillows offer luxuriously soft support. Down conforms to the shape of the head, providing correct sleeping posture for the neck and shoulders. We're the factory outlet for Gillette Industries, founded in 1911, the national manufacturer of Bill Blass women's down coats. Call or write for your free spring 1984 down catalog.

1-800-356-9367 The Company Store™

FACTORY DIRECT PRICE

	Normal Retail	SALE PRICE
Standard (20" x 26")	~~$90~~	$30
Queen (20" x 30")	~~$110~~	$40
King (20" x 36")	~~$125~~	$55

(Available in Lt. Blue or Beige)

ORDER BY PHONE TOLL FREE 1-800-356-9367. Use your credit card. OR ORDER BY MAIL:
☐M.C. ☐VISA ☐Am. Exp. ☐Check
Acct. No. _____ Exp. Dt ___

	Qty.	Color	
Standard $30 x	_____	_____	=$_____
Queen $40 x	_____	_____	=$_____
King $55 x	_____	_____	=$_____
Ship. & Hdlg. $2.50 per pillow			=$_____
TOTAL			=$_____

Signature _____
Address _____
City/State/Zip _____
Send to: The Company Store, Dept. Q208, 1205 So. 7th St., La Crosse, WI 54601. Money back guarantee. Delivery: Immediate.

LAURA ASHLEY

Thirty years ago Laura Ashley designed her first pattern. Today Laura Ashley means the finest of fashion for you and your home, available in 51 shops in the U.S., Canada and by mail. For our 1984 Catalog Kit, featuring Bridal Fashions, our Home Furnishing Catalog and our Spring/Summer Catalog, send $4.50 to Laura Ashley, Dept. 546, Box 5308, Melville, N.Y. 11747.

New York London Paris

For U.S. shop locations call 1-800-367-2000, in Canada call 1-800-361-1213 (in B.C. use 112-800-361-1213).

TWEEZERMAN

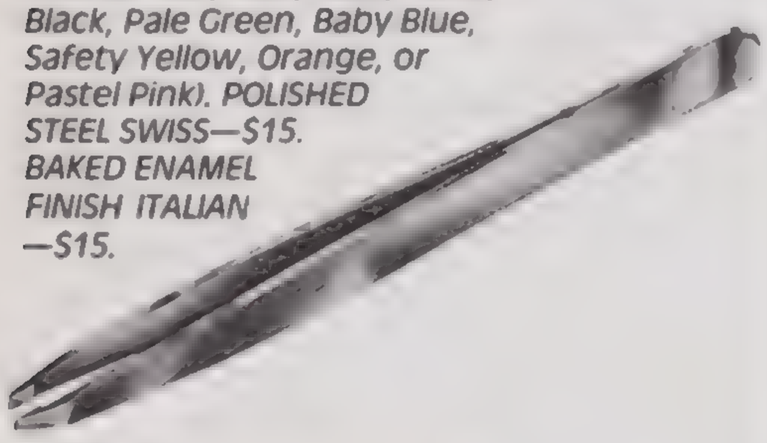
Leading the way to profession

TWEEZERMAN'S implements are hand crafted out of t
effortlessly to make grooming a pleasure. Nowhere w

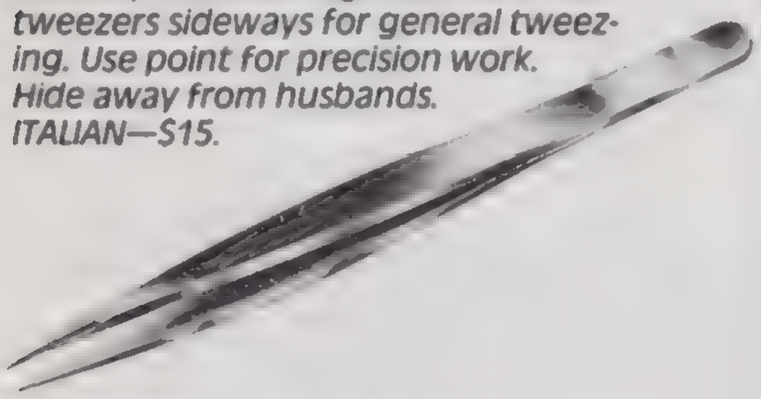
TWEEZERS THAT LAST FOREVER

All our tweezers are made of the highest quality stainless steel. They are absolutely non-corrosive. They possess eternal spring. The gripping surfaces of the tips are polished smooth. This insures an exact grip on the hair without the risk of breaking it.

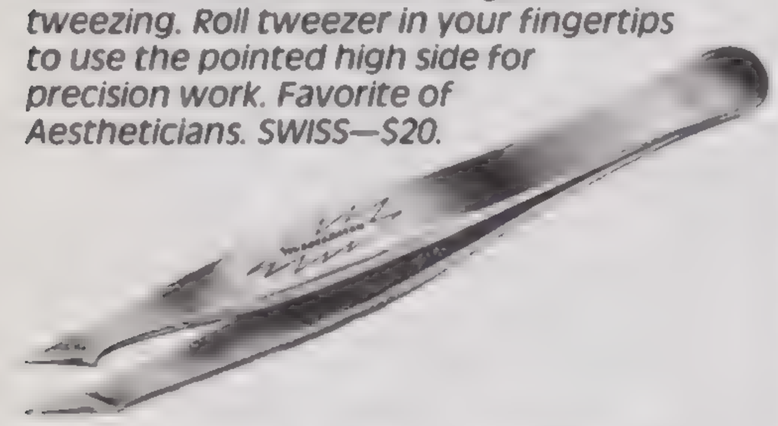
THE SLANT—TWEEZE IN THE DARK
A traditionally designed tweezer whose tips are so perfectly aligned you could tweeze in the dark. This is our most popular model. Available with polished steel finish or baked enamel finishes (Scarlet Red, Navy Blue, Glossy Black, Pale Green, Baby Blue, Safety Yellow, Orange, or Pastel Pink). POLISHED STEEL SWISS—$15. BAKED ENAMEL FINISH ITALIAN —$15.



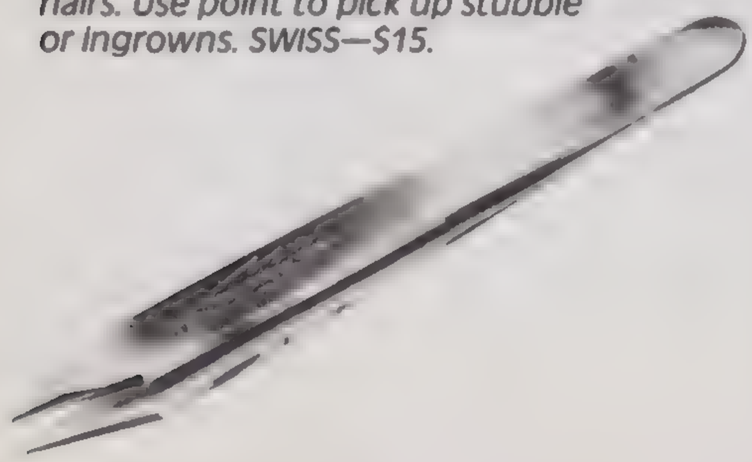
THE POINT—FAVORITE FOR MEN
The "point" is that this tweezer will tweeze impossible to tweeze hairs including: broken hairs, emerging growth, stubble, and even ingrown hairs. Use tweezers sideways for general tweezing. Use point for precision work. Hide away from husbands. ITALIAN—$15.



THE POINTED SLANT—NEW FROM TWEEZERMAN
Combines the features of THE SLANT and THE POINT. Use slant side for general tweezing. Roll tweezer in your fingertips to use the pointed high side for precision work. Favorite of Aestheticians. SWISS—$20.

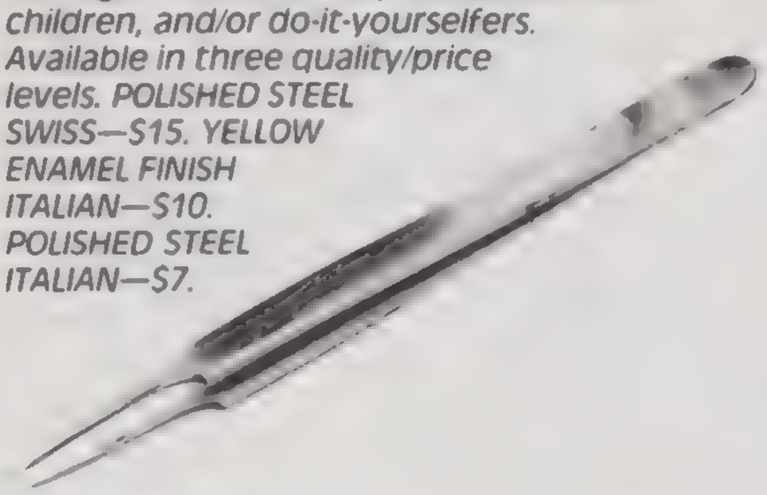


THE BODY—LONG DISTANCE TWEEZING
The all purpose tweezer favored by professional waxers. Use sideways for very large gripping surface. Ideal for legwork where you must reach hard to grab hairs. Use point to pick up stubble or ingrowns. SWISS—$15.

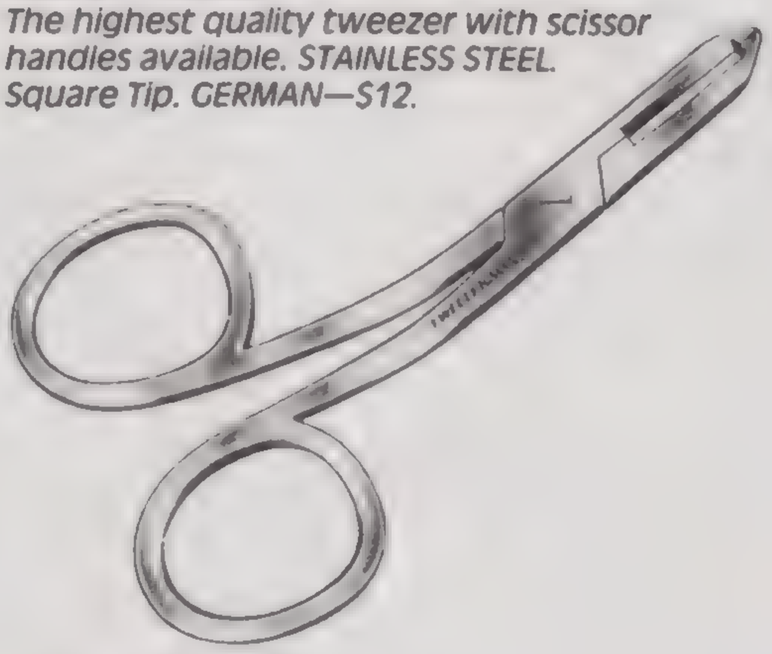


TWEEZERS

SPLINTER—INGROWN HAIR REMOVER
Sharper than lightning, this tweezer will easily remove anything embedded under the skin with the minimum of tissue damage. A must for any household with children, and/or do-it-yourselfers. Available in three quality/price levels. POLISHED STEEL SWISS—$15. YELLOW ENAMEL FINISH ITALIAN—$10. POLISHED STEEL ITALIAN—$7.

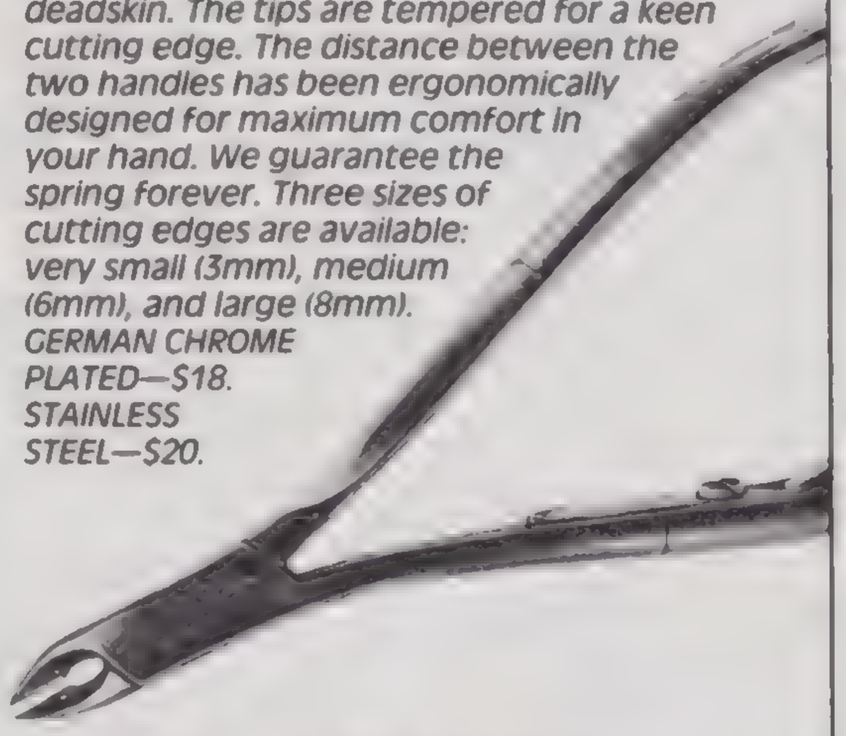


SCISSOR TWEEZER
The highest quality tweezer with scissor handles available. STAINLESS STEEL. Square Tip. GERMAN—$12.

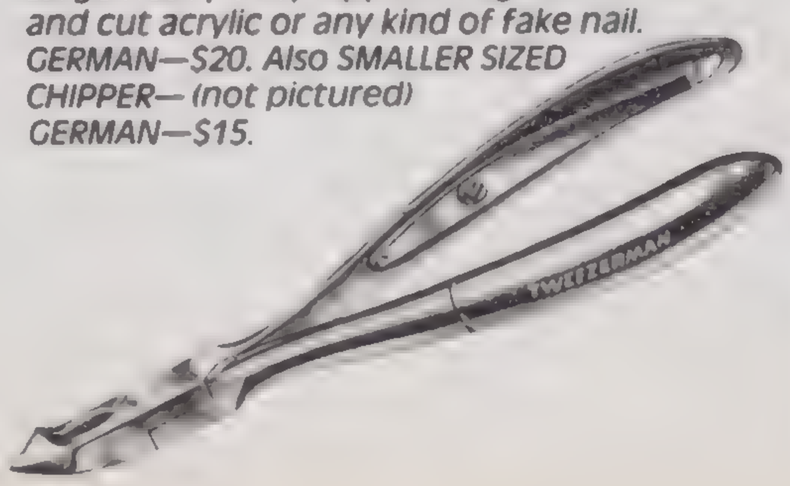


MANICURE IMPLEMENTS

HANGNAIL AND CUTICLE NIPPERS
Used to cut hangnails cleanly and trim any deadskin. The tips are tempered for a keen cutting edge. The distance between the two handles has been ergonomically designed for maximum comfort in your hand. We guarantee the spring forever. Three sizes of cutting edges are available: very small (3mm), medium (6mm), and large (8mm). GERMAN CHROME PLATED—$18. STAINLESS STEEL—$20.

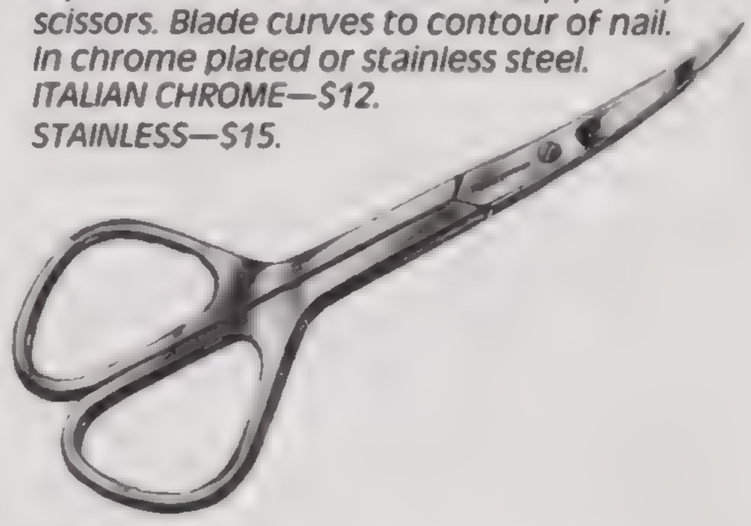


SCULPTURED NAIL NIPPER
Large heavy-duty nipper designed to lift and cut acrylic or any kind of fake nail. GERMAN—$20. Also SMALLER SIZED CHIPPER— (not pictured) GERMAN—$15.

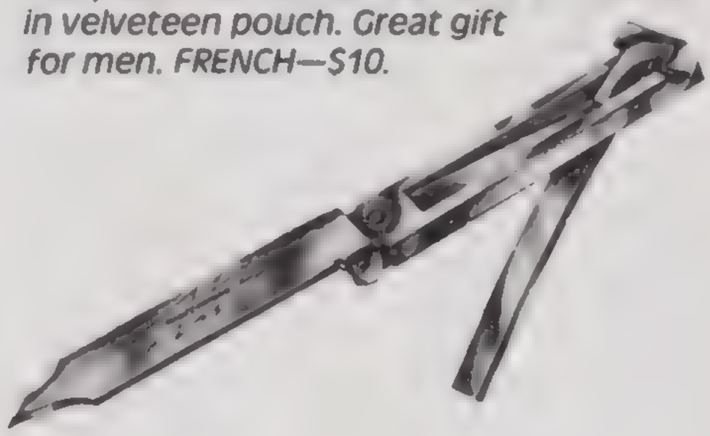


MANICURE

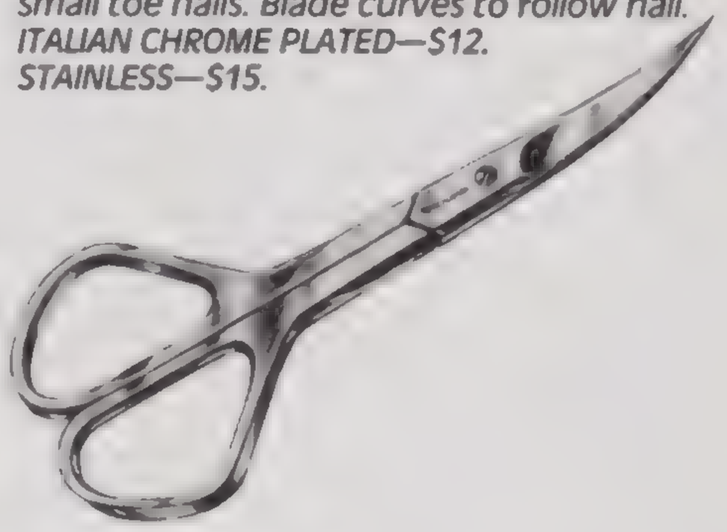
CUTICLE SCISSORS
We do not advise you to cut cuticles. If you must—do it with our sharp pointy scissors. Blade curves to contour of nail. In chrome plated or stainless steel. ITALIAN CHROME—$12. STAINLESS—$15.



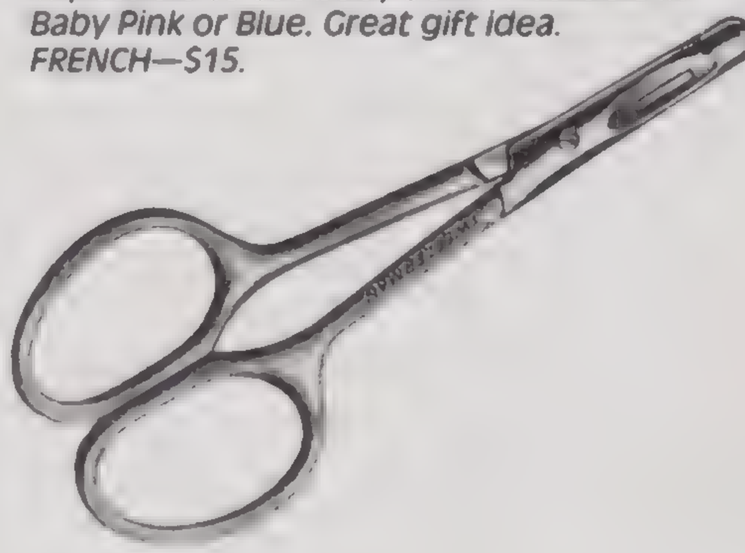
NAIL CLIPPER
Sleek stainless steel folding nail clipper. End piece has nail file and cleaner. Comes in velveteen pouch. Great gift for men. FRENCH—$10.



NAIL SCISSORS
Large cutting blade for trimming finger or small toe nails. Blade curves to follow nail. ITALIAN CHROME PLATED—$12. STAINLESS—$15.



BABY NAIL SCISSORS
PATENTED revolutionary design for safety. Rounded tip scissors with a slot in one blade. Insert nail into the slot and it is impossible to cut baby's skin. Available in Baby Pink or Blue. Great gift idea. FRENCH—$15.



CUTICLE PUSHER
Two sided cuticle pusher with simulated mother of pearl handle. One side is a pusher. The other side a scraper. GERMAN—$5 (not pictured).

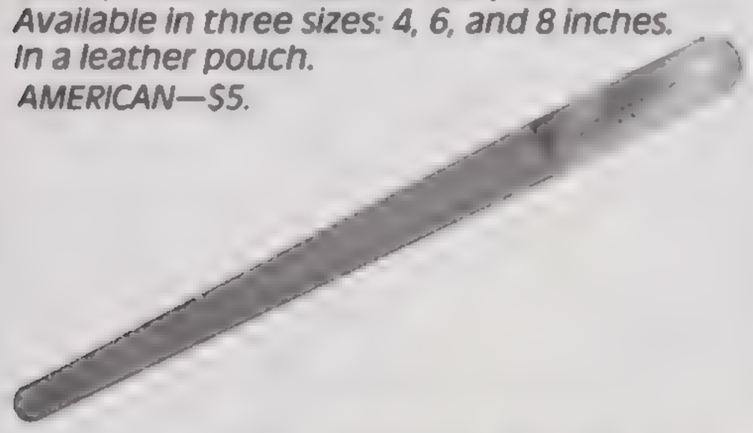
rooming with the worlds finest implements!

nest surgical quality steels. Each TWEEZERMAN implement has been designed to function ou find as finely crafted implements for equal cost than from TWEEZERMAN.

MANICURE

ETERNAL EMERY BOARD

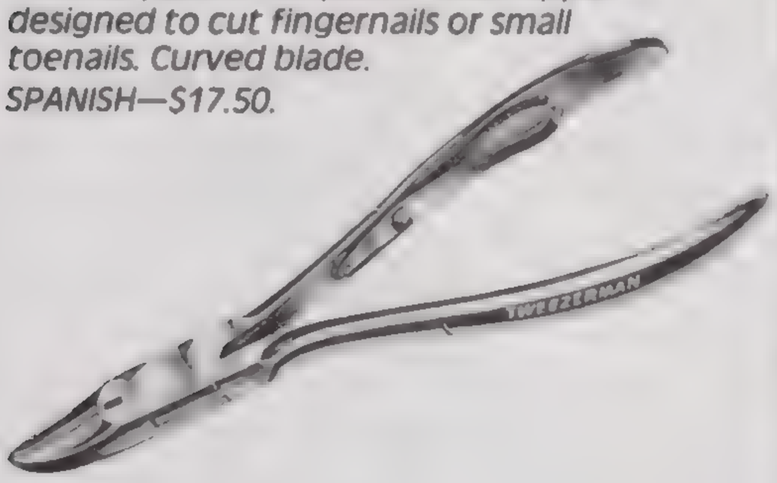
DIAMOND DEB™. Flexible nail file with diamond dust surface. Works like an emery board but lasts till the year 2000. Available in three sizes: 4, 6, and 8 inches. In a leather pouch.
AMERICAN—$5.



PEDICURE IMPLEMENTS

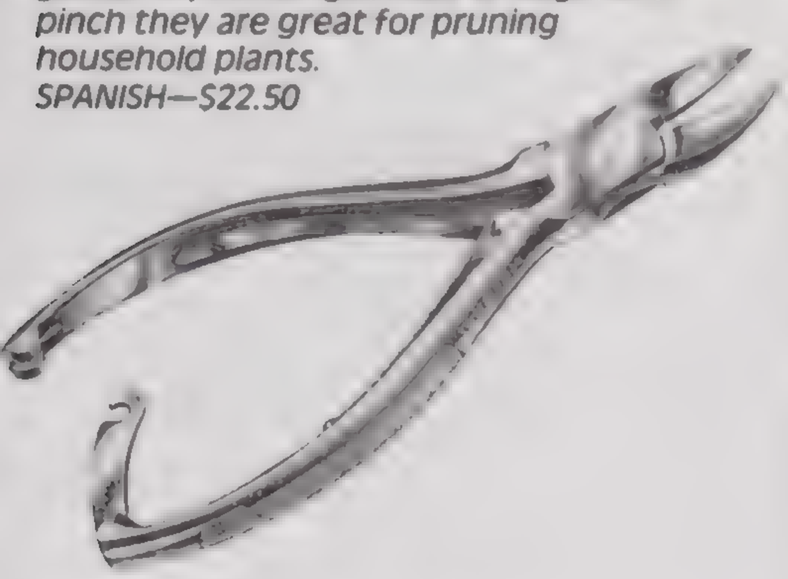
SMALL TOE/FINGERNAIL CUTTER

Chrome plated tempered steel nipper designed to cut fingernails or small toenails. Curved blade.
SPANISH—$17.50.



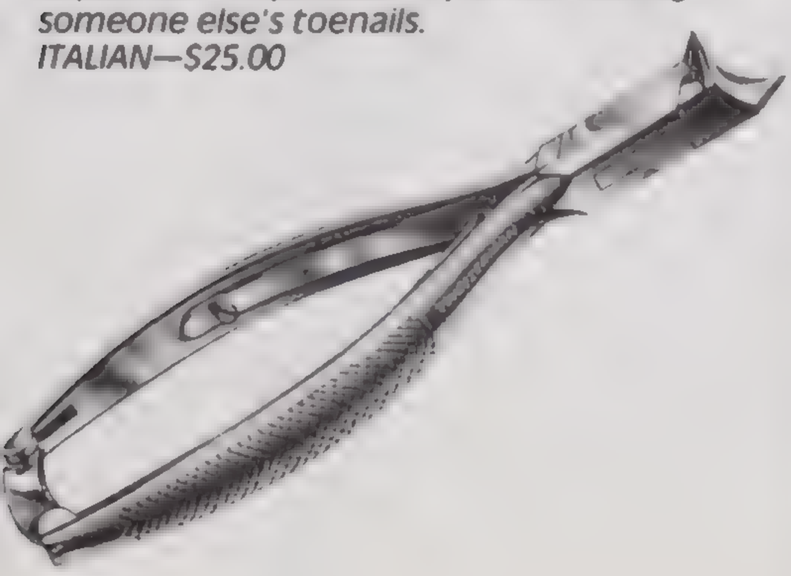
LARGE TOENAIL CUTTER

Heavy-duty chrome plated toenail cutter with double action spring. Works great on gorillas if you can get near enough. In a pinch they are great for pruning household plants.
SPANISH—$22.50



PODIATRIST TOENAIL CUTTER

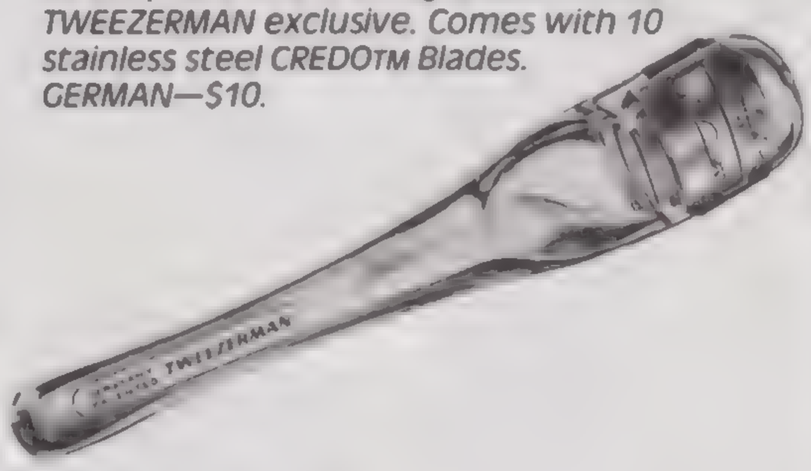
Very professional implement used by podiatrists to cut toenails. The cutting blade is perpendicular to the body of the implement. Impressive if you are cutting someone else's toenails.
ITALIAN—$25.00



PEDICURE

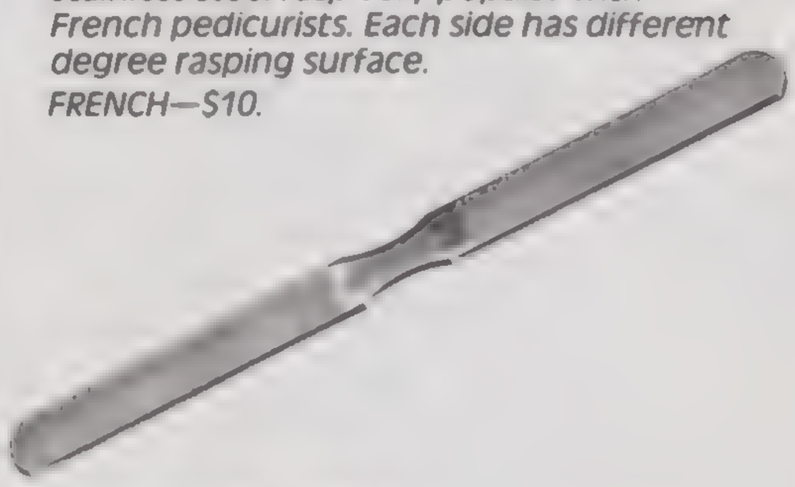
MAGNIFYING, CALLUS AND CORN SHAVER

CALLUS shaver with a magnifying lens directly over the shaving area. Another TWEEZERMAN exclusive. Comes with 10 stainless steel CREDO™ Blades.
GERMAN—$10.



FRENCH CALLUS RASP

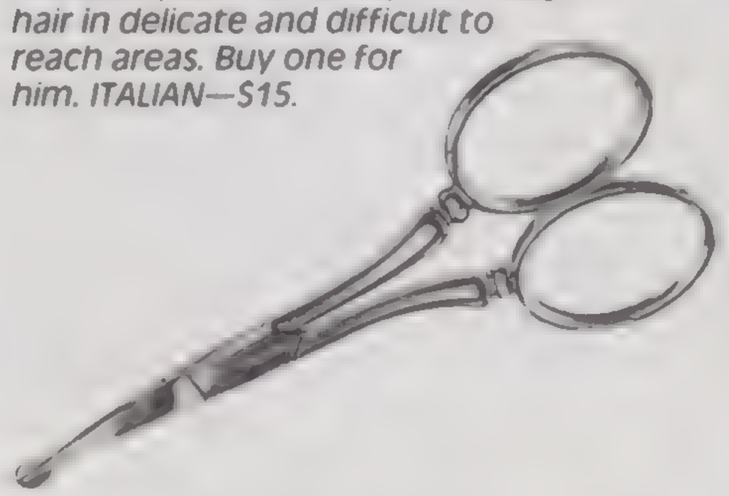
Stainless steel rasp very popular with French pedicurists. Each side has different degree rasping surface.
FRENCH—$10.



HAIRCUTTING

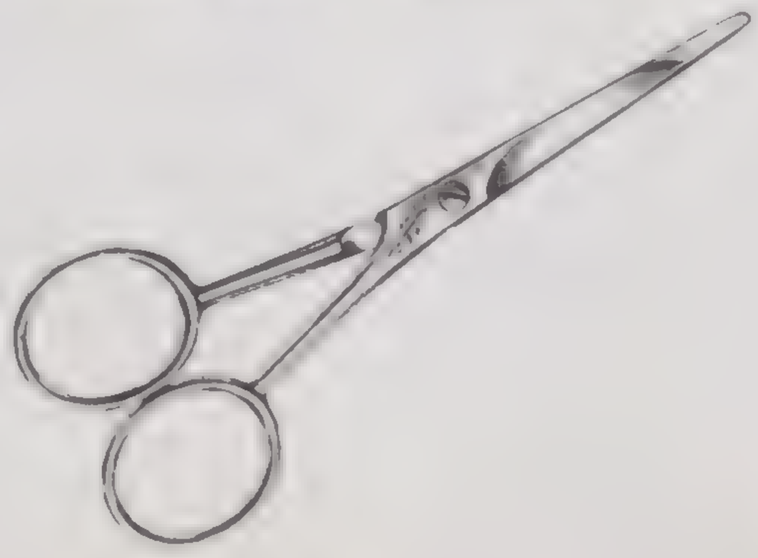
NOSE, EAR, FACIAL HAIR SCISSORS

What woman enjoys looking at nose hairs? Designed by TWEEZERMAN for himself. The blade sweeps away from the skin for safe cutting of hair between eyebrows. The scissors cuts right at the small rounded point for safely trimming hair in delicate and difficult to reach areas. Buy one for him. ITALIAN—$15.



MOUSTACHE SCISSORS—NOT FOR WOMEN

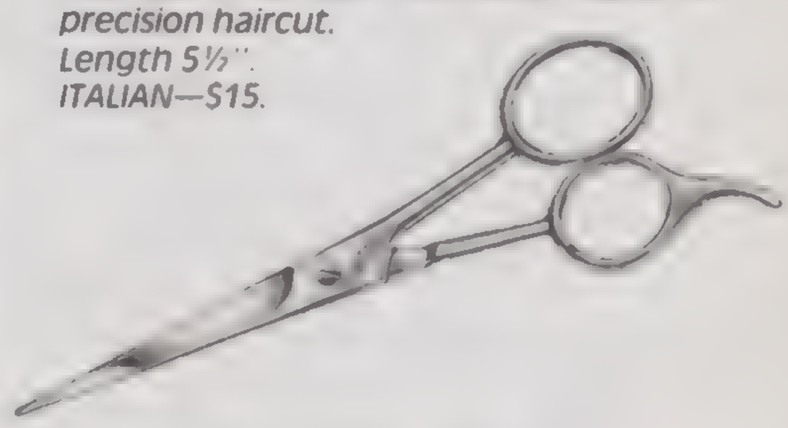
Stainless steel straight blade scissors for trimming moustache and beards. One blade is microdentura. Tips are rounded for safety. ITALIAN—$12.



HAIRCUTTING

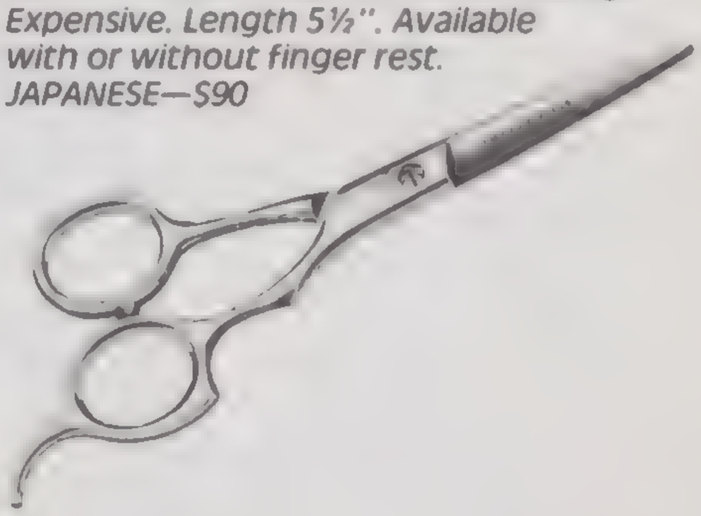
HOUSEHOLD BARBER SHEARS

STAINLESS STEEL haircut scissors with finger rest. The style used by professionals. One side is microdentura. Short blade for precision haircut. Length 5½".
ITALIAN—$15.



PROFESSIONAL BARBER SHEARS

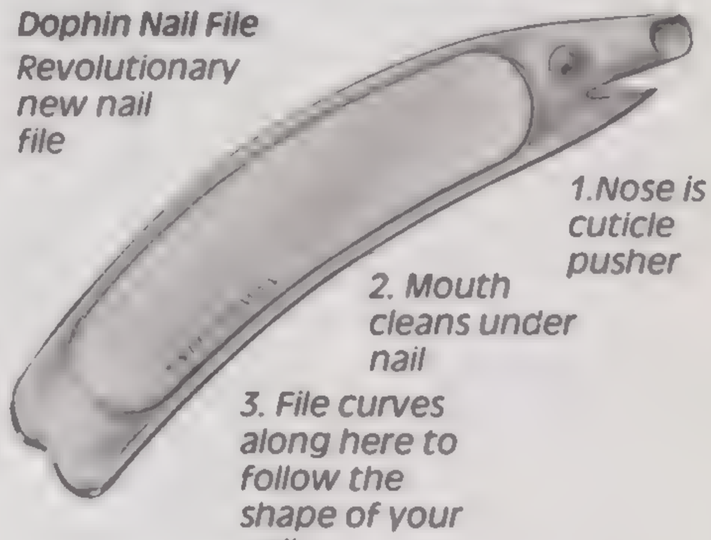
Highest quality JAPANESE haircutting scissors. Hardened stainless steel. Opening and closing action feels like butter. Perfect balance. Resists dulling. Expensive. Length 5½". Available with or without finger rest.
JAPANESE—$90



FREE WITH EACH ORDER

Dophin Nail File

Revolutionary new nail file



Delivery anywhere in the USA within 20 days.

Request rush for Mothers Day delivery in 3 days.

Money back guarantee. All implements packed in gift box.

TO ORDER:

Send payment to: TWEEZERMAN, 24 Skillman Street, Box 361D, Roslyn, New York 11576.

Check, Money Order or VISA/MC accepted. (Include cardname, number, exp. date, and day time phone number)
Add $1.25 for shipping and handling.
N.Y. State residents add 8.25% sales tax.

TO ORDER BY PHONE:

*Toll free: (Outside N.Y. **1-800-645-3340***
*in New York **1-800-632-6382** or*
***1-516-484-0300**)*

VOGUE'S View

Summer ease: knit dressing updated…fashionable "soaps" …Lagerfeld, U.S.-style

Hot stuff: summer sweaters!

The newest—knitted—dressing for hot weather: bare, barer, barest delights

Sweater dressing and summer weather almost seem a contradiction in terms: what this summer's clothes are proving—proving clearly—is that they're not. Some of the newest—and best-selling—"fashion" around, now, are knit pieces, city-level pieces: a wealth of new dresses, skirts, sweaters, tops. Why? "There are new yarns that make sweater dressing a pleasure in summer," says Joan Vass, a designer who's worked with linen and cotton spinners to achieve some of those new yarns. "They make knitted dressing feasible, comfortable, packable, a delight."

One delight, now, is often a new way of working bareness: designers are cutting sweater shapes with deep armholes, with shoulders showing, or with flirty open backs. Stephen Sprouse—making the most of a bare midriff style—has even made what he calls his "TV dress": with a picture-tube square chopped out in back and front. In London, when Joseph Ettedgui, master of Joseph Tricot and other shops, somewhat hesitantly cropped a bare sweater shape inches above the waist, he found that it "walked out of the shop." A longer, easy version *(left)* put with a long cotton knit skirt, has been a prime summer-seller in his New York shop.

The best of the new knits come with an inherent ease, sense of leanness, and—what may be key—a decided texture that's somehow, says Joseph, "much more appealing than a plain T-shirt is, even if that T-shirt is terribly nice." Women, too, are taking new hot-weather knits, tying them at the neck or waist of other simple summer dresses. The idea: an added bit of texture or a blast of color, a new interest somehow.

("View" continued on page 280)

City knits: Bare-shouldered, brilliantly orange—a Joan Vass hand-knit, far left; Joseph Tricot's white skirt, near left, and cropped top. Halter top, right, from Robert Molnar: a sweater that's barer, for night

No other voice could describe a Rolex so beautifully.

Kiri Te Kanawa gave her first public singing performance at the age of fifteen to a local ladies' committee in Auckland, New Zealand.

Impressed they may have been, but none of those ladies could have realized they were listening to a girl destined to become one of the finest opera sopranos in the world.

Her appearance fee was then a munificent four dollars.

Today, after hearing her perform the role of Donna Elvira from "Don Giovanni" in Paris, or the Countess from "Le Nozze de Figaro" at Covent Garden, many critics have been moved to describe her voice as priceless.

New York, London, Paris, Milan — wherever this truly international star performs, audiences respond with standing ovations. And a film of "Don Giovanni" starring Kiri as Donna Elvira is another huge success with opera lovers around the world.

"I owe a lot to my basic technique," she says. "My early training and the way in which my voice has developed means I can usually sing my way through colds and sore throats without any problems... in fact, anything short of laryngitis and tonsillitis combined! And, of course, consistency of performance is extremely important.

"That can make or break your reputation."

Given her opinions, it is very gratifying to note Kiri Te Kanawa's choice of wristwatch.

A gold Rolex Oyster Lady-Datejust. "Simply marvelous," she says.

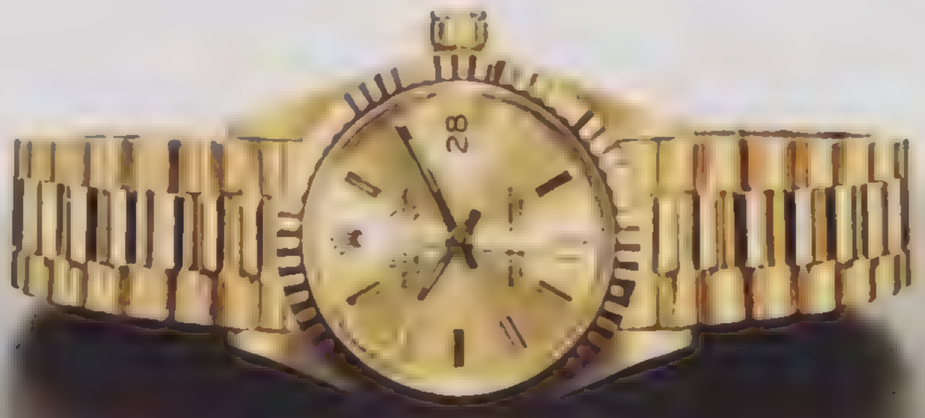
"In all the years I've had the watch it's never gone off key, and it's never been ill. And I know how hard it is to always be 100 percent.

"Every day, wherever I am, I spend at least an hour singing part of a role just to keep my voice at its best. So I can really appreciate the time, skill and effort that goes into something so beautiful and so precise as this watch."

Kiri Te Kanawa and her Rolex Lady-Datejust.

No other voice could have put it quite so beautifully.

ROLEX



Lady-Datejust Chronometer. Available in 18kt. gold,

Write for brochure. Rolex Watch, U.S.A., Inc., Dept. 547, Rolex Building, 665 Fifth Avenue, New York, N.Y. 10022-5383.
World headquarters in Geneva. Other offices in Canada and major countries around the world.

All Decked Out

Create a beautiful scene in mixable, matchable Hunt Club® separates. Shapely shorts, $18. Stylish skirts, $20. in spirited stripes. All in 100% cotton. $20.

Available at most large stores. Prices higher in Alaska, Hawaii and Puerto Rico. ©1984 The J.C. Penney Company, Inc.

Terrific trousers, $24. Topped off with polo shirts. Some in classic solids, some

JCPenney

From a collection of Bruno Magli shoes available at:

ARNOLD'S—Beachwood, OH
AUER'S—Denver
BALLIET'S—Oklahoma City
BALLY
B ALTMAN—New York
BERGDORF GOODMAN
BLOOMINGDALES
BOB ELLIS—Charleston
BONWIT TELLER
BROWN'S—Quebec, Ontario
BULLOCK'S
BULLOCKS WILSHIRE
CARL WALKER—Charlotte
COHOES SPECIALTY STORES, LTD.
EMBRY'S—Lexington
FILENE'S
FROST BROTHERS
GARFINKELS—DC
GODCHAUX—New Orleans
GUS MAYER—Memphis, Nashville, New Orleans, Baton Rouge
GUS MAYER OF ALABAMA—Birmingham
HESS FOR HER—Baltimore, DC
HOLT RENFREW
I. MAGNIN
I. MILLER
ISABELL GERHART—Houston
J. HORNE—Pittsburgh
J.W. ROBINSON
JABBOS—San Angelo, TX
JACOBSONS—Michigan; Toledo, OH; Florida
JAY PERSHING—Sacramento
JOE BRAND—Laredo, San Angelo
JOEL PARKER LTD.—San Antonio
JOHN WANAMAKER
JOSEPHS—Chicago, Beverly Hills
KAUFMAN'S—Pittsburgh
L.S. AYRES
LESTER MELNICK—Dallas
LEWIN'S SHOE SALON—Wichita
LORD & TAYLOR
MARGARET'S—Lubbock
MARSHALL FIELD—Chicago, Texas
MAYFAIR SHOES—Alberta
MICHAELE'S SHOES—Alberta
MISS JACKSON—Tulsa
MR. JAY—Milburn
NAN DUSKIN—Philadelphia
POGUE—Cincinnati
PORTER'S PLACE AT THE DENVER—Denver
ROTHMAN'S—Bal Harbour
ROTHSCHILD'S—Oklahoma City
SANDILAR OF CLAIR
PERARONE—TROY
SANDILAR OF SOUTHFIELD
SWARTZ—Midland, TX
THALHIMER'S—Richmond, Memphis
THE GAZEBO—Dallas
TOPPS—Omaha
WOODWARD & LOTHROP
WOOLF BROTHERS—Dallas, Kansas City

view

PRIME-TIME STYLE

Will Alexis wear a YSL? Will Pam give up her Oscar for a Calvin? Will Sue Ellen be caught dead in anything but Armani? Stay tuned: TV "soaps" are offering "real" fashion, now

One man, after watching a particular episode of *Dallas*, flew to Texas to buy his wife a dress just like the one that Sue Ellen wore. Network phones started ringing after a wedding gown starred on *All My Children*. Today there may, in fact, be a new way to shop: by viewing "soaps," TV's best prime-time fantasies. "It's the same as when we, as kids, went to movies to see what Joan Crawford was wearing," says *Dynasty*'s best-dressed villainess, Joan Collins. "Wherever I go, women come up to me, and they say they watch the show for the clothes."

And "the clothes" are not insubstantial: With costume budgets that range from $3500 per week (for daytime soaps) to $20,000 per episode for the most dazzling evening shows, producers are investing in real fashion appeal: Style in Soap City has come a long way since days when costume coordinators "borrowed whatever they could" for a program; today, though many items are created by on-set "couturiers" such as *Dynasty*'s Nolan Miller, much of what parades across a soap screen carries familiar designer labels—Ferre, Calvin Klein, Oscar de la Renta—scouted out from boutiques, department stores, discount outlets, sample sales, designer showrooms. *Dynasty*'s Alexis (Joan Collins) is as likely to turn up in YSL as *Dallas*' Sue Ellen (Linda Gray) in Armani. Daytime stars may be decked in Revillon furs, prime-time women in Harry Winston jewels. Two remarkable beaded necklaces, last winter, spent nearly as much time, seemingly, at *The Guiding Light* as in Stephen Dweck's showroom.

What determines "soap" fashion? "The clothes don't have to be believable as much as enviable," explains Erica Phillips, women's costume supervisor for *Emerald Point*. "They must make people drool. Glamour is enticing; it's what glues a lot of women to the television set." And too much reality on TV can be boring: Last winter after just three episodes, *Emerald Point*, set at a South Carolina naval base, completely revamped its fashion image—from a bona fide but lackluster "Southern belle look" to one with a more modern allure. That meant Krizia, Armani, Geoffrey Beene: clothes seemingly made for former model Maude Adams, who plays *Emerald Point*'s Maggie Farrell. And the sheer number of outfits a Maggie Farrell wears each day—or the way she always seems to eat breakfast in a silk dress and high heels—can help to extend the fantasy, too. Many viewers accept it, says Erica Phillips, for one reason: "One definition of glamour is being 'dressed' all the time."

Thus: Susan Lucci, *All My Children*'s Erica Kane, a cosmetics executive, is seen dabbling around

(Continued on page 284)

PATTY DRYDEN
VOGUE, May, 1984

BRUNO MAGLI

When you're accustomed to having every advantage.

Vanity Fair. Quality you can feel and see in every beautiful detail.
Indulge yourself in lingerie, sleepwear and loungewear that makes you feel very special.
Isn't that the ultimate advantage?

Vanity Fair

A VF Company...leader in quality apparel.

HARBOR SILK

$25
each

The look of a blouse and skirt. . . the way everyone wants to dress for day. Two basics to collect: a pure silk (hand washable!) blouse with single button cuff, tapered waist and rounded collar in white, cream, red, pink, seagreen, khaki or navy blue. $25.00. Sizes 4-18. And a fully-lined, pleated skirt with side pockets—a linen/cotton blend in cream, khaki or navy blue. $25.00. Sizes 4-18. These items are not available in stores, and carry full money-back guarantees.

(WHT) White · (CRM) Cream · (RED) Red · (PNK) Pink · (SGN) Seagreen · (KHI) Khaki · (NBL) Navy Blue

Description	Color	Size	Quantity	Cost
			Subtotal	
			Tax	
			Total	

Style #V584

___Check ___Visa ___MC ___Diners ___Amer. Ex ___Carte Blanche

Name _____

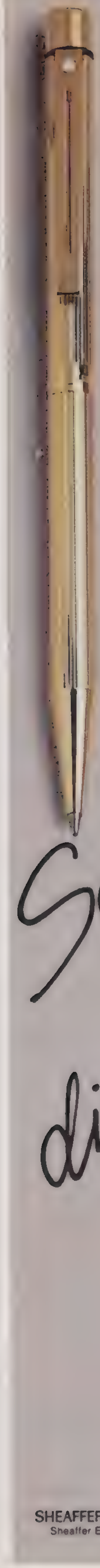
Address _____

City/State/Zip _____

Card # _____ Exp. _____

In Washington, add 7.8% sales tax. Credit card holders call toll-free 1-800-421-5340. In Washington, call 1-206-851-7519

HARBOR SILK 6006 66th Street NW, Gig Harbor, WA 98335



The way you write and the pen you choose both say a lot about you. Large capitals and long t-bars can show self-confidence and enthusiasm. Choosing a Sheaffer shows you appreciate a superior pen that makes a gift of distinction. Only Sheaffer has such superb styling and craftsmanship with such a range of fine finishes.

Targa by Sheaffer.™ Fountain pen, ball point, pencil and slim rolling ball pen with interchangeable micro tip marker. Slim or classic profile.

SHEAFFER.

Say it with distinction

SHEAFFER EATON TEXTRON
Sheaffer Eaton Division of Textron Inc

view

SOAPS STYLE
(Continued)

her apartment in Zoran's cashmere pants, Tarlazzi lamé tops. As with all television shows, there's the sometimes-inadmissible pressure to compete. "Once Gary Ewing (brother of *Dallas*' infamous J.R.) inherited part of the Ewing fortune, it gave my character a money and power base," says Donna Mills, *Knots Landing*'s Abby Ewing. "Then the wardrobe budget went up, too."

"*Dallas*' clothes are more casual, relaxed, realistic," says Stella Blum, director of Kent State University Museum, fashion historian, former curator at the Costume Institute of New York's Metropolitan Museum of Art. "*Dynasty* is trying to outdo everyone else. The gowns remind me of what we used to see in 1930's movies. They don't relate to real life at all, just to the characters. Perhaps soap-opera fashion influences fashion in general, not by leading the way but by helping women to decide what to wear."

Since soap opera flights of fancy also hold that millionairesses—or even everyday working women—never wear the same thing twice, many clothes are retired to storage racks after just minutes on-air. Some, like those from *Dynasty*, may be recirculated: Alexis' wonderful Jonathan Hitchcock gowns may gain a second life on *The Love Boat* or *Hotel*, other programs from Aaron Spelling Productions. Krystal's Calvin Klein blouse may turn up in *Matt Houston*, another day. Others go home with actresses, one of the benefits of soap stardom.

Though many actresses have control over on-air wardrobes—vetoing colors they don't like, collars that don't flatter—they claim to try not to impose personal tastes on characters. "Alexis" and Joan Collins both love YSL, but "Alexis' clothes are meant to go a bit over the top. I wouldn't dream of running around in a low-cut satin negligee, and I'd probably wear Alexis' office clothes out to dinner," says Collins. "I could go into Alexis' closet and find 90 percent of the things I like, but she could only find 50 percent of what she likes in mine."

When Sue Ellen wears Armani or Calvin Klein, it's a total turnout—to cuff links and shoes; it's Linda Gray, in real life, who rolls up the cuffs, mixes and matches among designers. "I'm kind of a rebel, and I do love fashion," says Linda—who decided, a few seasons ago, independent of script writers, to cut her hair. It was, in TV terms, a major production. "Since what we film in June won't air until September, I knew if I wanted to make a fashion statement, I had to do it then. Otherwise, I'd be stuck with an out-of-date look all year."

Was it noticed? "People called about it. They love the freedom of short hair. And we won every hair award known to man."

—LESLEY NONKIN

What determines "soap" fashion?

"The clothes don't have to be believable as much as enviable," explains the women's costume supervisor for *Emerald Point.* "They must make people drool. Glamour is enticing; it's what glues a lot of women to the television set"

Times past

This moon-phase watch won't buzz, blink, or turn into a bedside robot; it's not even quartz. It does point up a new trend in watches: a growing respect for classic state-of-the-art. Why? Of the twenty or so watches like the one *left* painstakingly handmade each year, for example, only two or three (from Audemars Piguet, at $28,500) ever reach the U.S. There's a sense of heritage too that's missing in digitals: rather than batteries, a human touch.

(View continued page 286)

RANDOLPH GRAFF

LIANCARLO

Hair & Make-up—Samy

Photo—Giovanni

CACHÉ

Bal Harbour • Baltimore • Boca Raton • Boston • Broward • Chicago • Costa Mesa • Dallas • Fort Lauderdale
Hackensack • Houston • Kansas City • Las Vegas • Los Angeles • Manhasset • Miami • New Orleans • North Bethesda
Palm Beach • Palm Desert • Philadelphia • San Diego • Short Hills • St. Louis • Stamford • Washington, D.C

view

PURE STYLE

By paring down, interior designer Eva Ching constructs a highly personal way of looking, dressing, living

Hong Kong is an extroverted city," says interior designer Eva Ching, of the lively place where she was born and raised. Its style is outward-looking, energetic, noticeable—much like Eva Ching herself: a style not unlike that of New York, in fact, where she now works and lives. Eva's job: affecting the future look of, among others, corporate America's places-of-work—interiors of Fortune 500 companies' offices, banks, Wall Street law firms.

That does not, however, imply a button-down-collar shirt and suit: As much as she's involved with a diversity of interiors, Eva's varied days adapt to a dress or mixed pieces from Issey Miyake or Armani, Chloé or Shamask. "I'm very conscious of my moods," she says. "What really governs the way I dress is how I'm feeling, and how I want to feel for the rest of the day." For office, treks to building sites, scouting galleries for clients that could as easily mean a pared-down dress, or a jumpsuit, or a short skirt and bright tights.

As a vice-president and design director at Gensler and Associates, a "big five" U.S. architectural firm, "I don't assume that since I'm an 'executive woman,' I have to wear a suit. If I know I have to make a presentation to clients, I'll dress somewhat more conservatively, sure—at least until they know me," she laughs. "But even then, I'll rarely wear a suit." Eva hikes New York City blocks each morning in heels, not in sneakers; pops on a charming—or highly individual—hat. "It's as important to me to look good on the street," she says, "as I do anyplace else."

And looking good requires "Simplicity. I have an angular body; my hair is cut in an extreme way, and I find clothes with real line work for me." It's a style, at night, that may translate as a long dress—in the most luxurious (and elemental) linen or cotton; a taste, in her apartment, for an old Japanese woodblock or for minimal furniture in the extreme. The unifying principle: "It's not just simplicity, it's more a philosophy of quality. Quality is what I'm after. Also feeling."

("View" continued on page 294)

Dressing as Eva likes it best: simple, individual. The Shamask long tunic and blouse, above, is "sophisticated, professional," works for a client presentation or dinner

At night, at home: a Shamask linen dress, right, as "minimal" as her apartment's style. "For me, frill-frill just doesn't work."

"Work" clothes might mean a jumpsuit; more often, a dress—a simple linen, right, or Italian knit, above

OPTIKA

couture
eyewear salons

Photo: Scavullo

...we only
look expensive!

telephone orders accepted
model no. N21G

Houston	Dallas	Costa Mesa	Beverly Hills	Chicago	New York
The Galleria	The Galleria	South Coast Plaza	327 N. Rodeo Drive	Michigan at Oak	Trump Towers
713/621-4225	214/980-1440	714/556-7808	213/276-5252	312/642-2550	212/319-9147

American Design: Driven to Excellence

In 1963 the first American-made gasoline-powered car was invented, and renewed the American spirit of innovation. Of breaking old rules, setting new standards. With our love affair for the automobile evolved an appreciation of good design. A respect for those things made in America that reflected our spirit and respect for quality. We've gathered a choice few of these designs distinctly American. Each is a superb example created by leading artists and craftsmen. Each a prime expression of form and function. Refreshing originality. And all American, all the way.

America's native bird, the bald eagle is rendered here in pure crystal by Steuben Glass, the distinguished leader of fine glassware. Established in Corning, New York in 1903, Steuben has been part of Corning Glass Works since 1918. Since the administration of Harry Truman, each of our presidents has chosen the beauty of Steuben Glass for its prestigious Gifts of State. Steuben's artistic goals are threefold: To create fine art in the glass medium. To make ornamental glass by the highest standard of excellence. And to adhere to these standards when manufacturing functional glass objects as well. The graceful bald eagle, with a wingspread of up to seven feet, is a majestic symbol of strength, leadership and daring.

BUICK

Buick has long held an enviable reputation for design. Perhaps the best example of both the form and function is the Electra Park Avenue for 1985. A true luxury car in the Buick tradition, roomy for six, comfortable and well built. Yet, it brings important new elements to that tradition: world-class engineering and the latest technology.

Buick is convinced that luxury and performance should be complementary qualities in today's automobiles. But being merely luxurious is not enough in the real world of today.

So the Electra Park Avenue was engineered. It has a new computer controlled engine with a truly sophisticated multi-port fuel injection system for impressive engine performance; front-wheel drive for traction; and fully independent rear suspension for a smooth ride.

The Radio Corporation of America, established in 1919, combines American inventive research and engineering to bring you world-class technology and innovation. The remarkable RCA three-beam color monitor is a splendid example of this technology combining two sophisticated components in one: a video monitor with direct video input jacks for VCRs or Video Disc Players so that their signals are played back in their purest form. And a precision TV receiver with detail processing circuitry that dramatically improves picture resolution. In addition to the convenient centralized connection of all your video components, RCA's unique Digital Command Center remote control allows instant switching among program sources – a feature that lets you change from a TV broadcast to a cable TV program, from a stereo video disc to a movie tape, all without losing your place!

Marshall Field's

The Henry Francis du Pont Winterthur Museum is a treasure house of artistic and historic objects that mirror the culture, integrity and spirit of America. Winterthur has been said to possess the most remarkable collection of early American furniture and decorative arts that exists anywhere in the world. Created by leading craftsmen and artists of the American colonies and the early republic, this collection has made Winterthur an essential national resource as a museum and educational institution. The Maple Washington chair reflects the Federal period in furniture design. This reproduction, like the original, is of solid mahogany embellished with inlay and other characteristics of the late eighteenth century.

BUICK

The Electra Park Avenue has always been, and still is a sumptuous, comfortable-riding automobile with careful attention to detail.

It's shorter, narrower and lower, yet with interior dimensions within an inch or so of the previous larger Park Avenue you might remember. Standard seating includes a six-way power adjustment for the driver's seat. The optional leather in the seating areas you see here is worthy of an elegant drawing room.

And to help insure that everything is in perfect order for the beginning of a long and satisfying relationship with the Electra Park Avenue, Buick has instituted a final checkpoint at the dealership called the New Vehicle Inspection and Delivery program. It calls for a final inspection to be signed by you and your salesperson to make sure you and your new Electra Park Avenue are launched upon a long and gratifying relationship. The perfect combination of form, function and satisfaction.

In 1889 an American named Walter Scott Lenox established a ceramic company and devoted his life to creating the finest in china. Through steadfast determination and fidelity to high standards, he began the Lenox tradition of superior craftsmanship and design. Following a commitment set by President Woodrow Wilson in 1918, three other presidents requested complete new Official State Services of Lenox, resulting in Lenox China being the official White House China since 1918. Reflecting this tradition of elegance is the Eclipse pattern, fine ivory china featuring outstanding American artistry and attention to quality. Each piece of the Eclipse collection is carefully hand crafted and delicately trimmed in 24K gold. Available in 5-piece place settings and completer sets.

Marshall Field's

The Electra Park Avenue's exterior is noteworthy. It features Buick's new multi-port fuel injection system that results in improved engine performance and driveability. The engine starts easily in all weather conditions, and provides acceleration that's surprising in a traditional luxury car. But then, in many ways the Electra Park Avenue is anything but traditional. It's a new breed of luxury car.

BUICK

Driven To Excellence: Our Automotive Seminars

Be our guest this month for "Driven to Excellence" our series of informative automotive seminars sponsored by Marshall Field's and Buick. Learn how to buy and finance a car, make minor repairs, handle emergency road situations and how to maintain your automobile, from top specialists at Buick. Of course there is no charge for these seminars, but reservations are requested. Call: *Chicago* (312) 781-4482, *Dallas* (214) 851-1505, *Houston Galleria* (713) 840-0440, ext. 2500, *Town and Country* (713) 827-2700.

Marshall Field's

Dacron®. An American Original.

As interpreted by Giorgio Sant'Angelo.

★ Dress shown, of 100% Dacron.® Dacron® is a registered trademark for the polyester fiber made exclusively by DuPont.

CRAFTED WITH PRIDE IN U.S.A.

Available at Beaton's, Phoenix; Helft's, Los Angeles; and B. Altman & Co., New York.

DUPONT

BENEFIT YOUR SKIN 10 WAYS EACH DAY.

1. The Evian Mineral Water Spray helps restore the natural moisture balance essential to your skin. 2. Its fine mist tones delicate skin. 3. It sets make-up. 4. It removes soap/cream without tap water harshness. 5. It removes perspiration after sports. 6. It keeps skin moist during sun bathing. 7. It moisturizes without removing make-up. 8. It soothes after shaving or waxing. 9. It replaces moisture lost in heat or dryness. 10. Evian MineralWater Spray. It enhances any beauty regime you now use, morning or night.

The natural skin treatment.

For special purse size traveller of Evian send $2.00 (check or money order only) to: Evian, P.O. Box 4712V, Blair, NE 68009 ©1984 Evian S.A. France.

view

LAGERFELD: ON HIS OWN

He's dressed remarkable women across the world: in Fendi furs, Chloé dresses, Chanel couture. What's different about a Karl Lagerfeld label?

KARL LAGERFELD, EVEN WITHOUT HIS PONYTAIL AND EXTRA MEASURE OF TALENT, WOULD STILL BE A FASHION ANOMALY: A MAN WITHOUT HIS OWN LABEL. THAT IS, UNTIL NOW. NOW, WITH HIS NEW FALL READY-TO-WEAR IN PARIS, KARL LAGERFELD WOMENSWEAR, INC., BEGINS. BY "RESORT" TIME, THERE WILL BE A U.S. SPORTSWEAR LINE. "WE'RE DOING IN FRANCE, WHAT FRANCE DOES BEST. IN AMERICA, WHAT'S BEST IN AMERICA."

THEN, TOO, THERE ARE STILL FENDI FURS AND CHANEL COUTURE. AN INDUSTRY? A MARVEL: HERE, KARL LAGERFELD

CLAUS OHM

Q: *Is it liberating to design under your own name?*
A: No, the job is the same.
Q: *But, it is different. Chanel, for example, is a tradition.*
A: Yes, and tradition is something you have to handle carefully, because it can kill you. Respect was never creative. What I did, in a way, was to update the Chanel tradition. As I can create whatever I want elsewhere, I'm free to do Chanel: It's an *exercice de style.*
Q: *But how can you create Chanel in Paris, Fendi in Italy, Karl Lagerfeld in Paris and New York?*
A: I am a kind of international mixture, but with distinct separations between. In Rome, for Fendi, I'm the Italian version of Karl Lagerfeld. I take out of Italy what I think—by instinct more than by concept—is unique. Instantly, I become Italian; and my house there is completely different from my other houses. In Paris, I use what is the Frenchest of the French, and in America, I will do the same thing.
Q: *Will the clothes be "American"?*
A: Yes, but in terms of my view of America. I don't know if that is really what America is. But what I like about the idea is that I still have something to discover myself. It's not just an ego trip for me.

I've not been dreaming all my life to have my name over a shop. Now, we'll put it there because it's the right moment to do it; and I made this name, why not use it?
Q: *What influences you?*
A: Words are dangerous for designers. So often, designers talk about "the new femininity" or something and then in the end make the same dress. A designer has to see himself like a building with TV antennas; you capture images of everything that's going on, tape it, then forget it. Fashion is healthy opportunism.
Q: *Which means?*
A: If the world changes, you have to change your designs, too. You go your way, but you go with it.
Q: *Do you pay attention to what's written when a collection opens?*
A: It depends; there are some journalists I respect, and you can learn from their criticism. Sometimes, you know they're right; you read something your inner voice has told you but you tried to ignore. Others can write whatever they want as long as they spell the name right, who cares? The next day it wraps the fish.
Q: *Does coming to a new country mean getting out, meeting clients?*
A: Sometimes what's good is the way you imagine the world from your window. The way I think it could be and should be can be more creative than when I know the reality too well. But there has to be a mixture; I like to know what's going on in all kinds of businesses, arts, lives.

Talent in fashion is only to do the right thing at the right moment and to do it your way. You know, the New Look came in 1947; other people had started to make longer skirts in '46, but what Dior did was change the shoulders and that made all the difference.
Q: *Will your new client be different from Chloé or Fendi women?*
A: I'm afraid the clients are always the same: There aren't so many people, you know. But there are new generations; women evolve.

It can be very frustrating to think too much about for whom you design. I like the idea for Chanel; Chanel is a concept first made by a woman for a woman.
Q: *And Karl Lagerfeld . . .*
A: Karl Lagerfeld is not a concept that is fixed; I'm still here, changing. Chanel, when she was young, changed often, too. That is what's amusing and exciting.
Q: *And that's what fashion is.*
A: Exactly. People say, "Elegance is dead." Elegance is never dead; only the concept changes. People think the magic is gone, but the magic moments exist. They simply go somewhere else, and it's up to you to find where the magic is now. —KATHLEEN MADDEN

("View" continued on page 296)

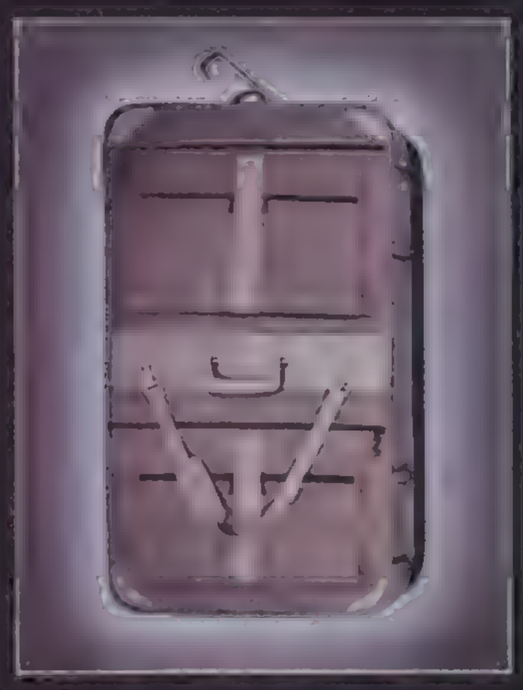
THE UNFALTERING WISDOM OF BUYING THE FINEST.

PRESENTING THE IMPRESSIONS COLLECTION BY VENTURA.

Buying Ventura luggage is not an "expense." Rather, an investment in luggage that will last virtually a lifetime.

Ventura's almost fanatical devotion to quality is responsible. First-grade belting leathers are used exclusively. Unlike most luggage, linings are stitched—not glued. Seams are double, even triple stitched. And layered handles, entirely handmade, support more weight than you want to carry.

This tenacious attention to detail is evident throughout the Impressions collection. Carry-on and hang-up bags are soft, lightweight, and for the perennial over-packer, ingeniously designed to expand. Larger, wheeled suitcases come with a unique added feature: a "take-along" bag inside.



And every Impressions is covered with our exclusive TarpCloth.™ TarpCloth will ensure your luggage won't stain, soil, wrinkle or crack. And in a revolutionary process, color is permanently built into the fiber, so luggage looks crisp and beautiful even after vacations.

Ventura luggage is made in the U.S.A. and is protected by a two-year warranty. However, considering our 92 years of luggage experience, we're certain you'll be enjoying Ventura luggage for many years more.

Shown: The Zipaway Carry-on and the Deluxe Hang-up Bag in Gunsmoke Gray. Also in Gentry Green, Marine Blue, Winter Wine, Briarwood Brown. These and other pieces in the Impressions Collection priced from $75 to $450. At better stores everywhere.

Send for our free "How to Pack" booklet.

VENTURA.

Ventura Travelware, Inc., Long Island City, NY 11101

THE LAST STRONGHOLD OF LUGGAGE QUALITY.

SAKS FIFTH AVENUE

Great looks: finds for summer...designers: on menswear, street style ...London's new beat... charming news at night

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What's up? This summer, terrific finds . . . and they're the sorts of single enchanting pieces—or unexpected elements—that you find you crave when you're dressing for hot weather. That might mean a frankly charming hat: a graffiti straw, a bright French sailor beret . . . or a soft-straw crushed Rastafarian hat—in a bright color or stripe, to layer with offbeat charm—from a New York shop called Modern Girls. Or, simply, some funny mobile-style earrings (from Eve Kaplin, at Erector-set prices) . . . or one of the best items around, now—a great scarf: a giant-size (63") cotton fabric piece—in a Thai or batik print—to tie on as a sarong . . . or a Ralph Lauren sky-blue print to knot above a white tank top. Men's ties—in silk with painterly abstractions from Georgina von Etzdorf or Detail's bright color-slashed knits—work as terrific sash belts for chinos. Some of this summer's best bets, too, come from the world of lingerie: a great oversized boat-neck T-shirt (from Ripcosa), a tiny camisole and bikini (at St. Eve, in bright blue silk) to sleep in. Valentino's lace-edged handkerchief-cotton teddy may well be some of the flirtiest summer dressing, anywhere. But what all of these items share is an extra measure of delight: the pleasure that you want, now, for summer.

"Casual, clearly feminine clothes: tops, pants, skirts in scarf-like fabrics, pale colors"

Once, people talked about weekend dressing in terms of jeans; for awhile, ''casual'' often translated as ruggedly active wear. This summer, you'll find, almost a new category of casual--but clearly feminine--clothes: charming new tops, pants, skirts in scarf-like fabrics and the palest colors. That might mean a shell-pink man's shirt and a wrap skirt in crinkled silk . . . or a cream vest and roomy pants in floaty shirred fabric. Some of the names to watch? Agnès B., Naf-Naf, Katharine Hamnett, Pistachio, OTokyo, Passengers. Even label names, it seems, tend to come with a decided charm. . . .

Menswear dressing appeals to a variety of women, it's not each and every woman's taste; but its continuing force in fashion is being acknowledged these days in every fashion capital. Says Luciano Soprani, for one, with great Italian sense: "Women took to this look because it is so comfortable; men's fabrics are often better because they last longer and crease less. Women appreciate this casual look, and they do not lose any of their femininity by wearing it, because they are always women in their heads. There are a thousand ways of being feminine." . . . What's new? "Fashion and Broadway"—a savvy costume/dressing exhibit opening this month at New York's Fashion Institute of Technology. What's fun—even more than classic stage costumes worn by Katharine Hepburn, Paul Robeson, Helen Hayes—are the "opening night" turnouts on show that typify years of dressing by theatergoers. That can translate as the sleekest Vionnet 1930s satin gown, a '60s Paco Rabanne mini dress . . . or a 1984 Bill Blass jeweled jacket and lamé skirt: Ten top U.S. designers have loaned clothes that are their ideas, now, of first-nighter wear. In May, what that means: a first hint of what's coming for fall.

People are talking about—people are watching—street fashion in London, where looks are livelier (and sometimes more outrageous) now than they are most anywhere. What's happening with London street style for summer? Some clearly whimsical dressing, some ideas that are apt to turn up elsewhere: Young London women are stepping out in long skirts (very long, below mid-calf skirts), creating looks of as many layers as possible—with shirt bottoms showing beneath a sweater or jacket, with an added T-shirt or poplin coat creating even another seemingly haphazard layer. Girls are opting for bright neon colors, mixing patterns—florals, checks, plaids, and stripes—with abandon, piling on rings and badge pins: dressing as a distraction is becoming an art form, here. Slogans on clothes—à la 'sixties T-shirts—are hot . . . and the new sports look is that of a cyclist—no longer a jogger or a gymnast: Kids are sporting a biker's knit pants and bright T-shirt, jacket, or cycler's cap. They're even going to London nightclubs—going dancing, these days it seems, in knee pads!

Each summer, separates dressing for nighttime is an invariably irresistible notion; this summer, some of the most irresistible evening pieces around, interestingly, are lace: Norma Kamali's white lace bustier to put with a big Kamali skirt or sarong; Oscar de la Renta's small cotton lace bolero that he puts over a short or long dress. It's a nighttime collectible. Giorgio Sant'Angelo has black or white linen-and-lace skirts and teddies—to wear together or work, with pleasure, into a summer wardrobe. . . . Make way for tartans: in men's collections, early fall collections, they're turning up everywhere: tartan vests, sweaters, pants, shirts. What's different? Plaids—three or four different plaids—may mix in one outfit; traditional plaids may turn up, now, in neon colors or bugle-beaded styles—always with a sense of humor involved. One clue: New plaid pieces are deliberately oversized. . . . What does a designer learn from watching other women? "It makes me realize how important it is to keep clothes as simple as possible," says Krizia's Mariuccia Mandelli. "Vulgarity can be as subtle as elegance."

—KATHLEEN MADDEN

OPIUM.

Pour celles qui s'adonnent à Yves Saint Laurent.

©Yves Saint Laurent Parfums Corp. 1984

Parfums

YVES SAINT LAURENT

The Halston III look for spring is soft and easy. In the collection that celebrates linen, the classic rose

Available at most large stores Also available through the JCPenney catalog Prices higher in Alaska, Hawaii and Puerto Rico © 1984 The J.C. Penney Company, Inc

sweater and the boatneck dress. $26–$90. Designed by Halston for JCPenney

Wear it forever.

Albert Nipon

Perfume Soft Perfume Eau de Toilette

WHAT MAKES SUMMER SO APPEALING...

CLOTHES THAT WORK, LITTLE EXTRAS THAT ADD DELIGHT, AND HAVING MORE TIME TO ENJOY IT ALL!

What's true of fashion in general is true of summer in particular: there are no hard and fast rules. Strict categories of dressing disappear with changes in weather and routine that come with summer. There's a shift in thinking, different considerations: you want what works—and the less complicated that kind of dressing is the better—but you want more. More in the way of delight: in summer how you feel is as important as how you look—it's part of the seduction of the season. Throughout this issue, more: all the clothes that make summer dressing a breeze and all the elements that add charm. . .

If you have to be dressed for a working day—and let's face it, most of us don't spend the entire summer at the beach—you're aware by now that this area isn't the season's strong point. But if you're aware of the choices, there are certain options that work better this summer. First of all, there are dresses that work. What distinguishes the best: a difference of shape. These are dresses that for all their cool, easy manner have line—definite line that starts at the shoulder, whether a version of a chemise or coatdress. Sometimes, with the kind of ampleness that can be belted in; sometimes, just skimming the body; sometimes dresses that pull on over the head. Always, it's the line that sets up an attitude, a sense of finish. . . . **A second crucial difference: the sophistication of the textures and the colorings**—the darkness of stripings (everywhere the season's most pervasive "print") and plaids and abstract prints in greys, inky-to-navy blues, rich camel-y shades. The fabrics themselves have more character: gutsier-textured linens and cottons, silk tussah. **Another way to be dressed for day this summer: a new-version pants suit.** The difference here—a slightly softer trouser cropped above the ankle; a slightly longer jacket—again in textures and colorings that lend themselves to a city, to a working day. Under the jacket: a cool, clean oval-necked T-shirt in handkerchief linen, or a tank top in a "real" fabric—linen, silk, chintz.

When you start to move to a more relaxed way of dressing, the season's more inventive character emerges. This summer, the basics go beyond classic, beyond what you may be accustomed to. The best skirt shape, for instance: the sarong—wrapping, draping, holding on the hip. For casual dressing, the sarong in dishtoweling stripes or in a pale-color cotton knit, with an easy oversized T-top—it takes you a lot further than a simple wrap skirt and polo shirt. . . . What takes you further than classic white pants this summer: soft drawstring pants in thin cotton or narrow, straight-legged pull-on pants in cotton knit, cotton velours. . . . As for tops, the star of the season is a tank-top "sweater" that's cut in, cut much barer—in cotton lisle, in silk knit.

Nowhere is summer's freedom of expression expressed more freely than in the most casual outdoor/leisure dressing. There has been a real synthesis of warm-up/dance/active clothes with a little inspiration from the Japanese added in. The result: a new look, new attitude, and—key—a whole new scale. There are oversized T-shirt tops with vests layered on . . . big, gauzy shirts with drawstring pants . . . full, longer suspendered skirts . . . breezy "exercise" skirts with soft, bared "dancer's" tops. Everything in fabrics that reflect change: gauzy, thin, crinkled—new terries and fleeces and cottons, all finished differently; sunwashed denims and chambrays. These are, no question, the easiest clothes to wear, the most comfortable, and the most engaging.

More impressive changes this summer: in the world of bathing suits where there exists a remarkable range of choices. It's a summer of terrific bikinis—beautifully designed, bare to very bare, in interesting new shades of bronze, grey, khaki, navy, or in unexpected prints. At the same time, maillots have not been neglected. On the contrary, there are wonderful new shapes—the best follow the clean, simple lines of a tank suit in the thinnest-yet fabrics. Color is also a strong point: from the most eye-dazzling shade of purple to metallic silver ciré to black spiced with provocative color.

Nothing is more irresistible than lingerie when it's good—and this summer **it's very good.** The best: the most extravagantly feminine teddies, all-in-ones, sleep shirts and sleep slips—in pale colors, in satin and lace, charmeuse and silk. At the same time, you find lingerie of an opposite nature—inspired by men's underwear shapes—boxer shorts, briefs, skivvy tops, all in crisp or soft cottons. There's nothing to stop you from having it both ways—from mixing pieces from each "school of thought." In summer, especially, the menswear-underwear has great versatility—boxer shorts and tops move around the house, to the beach . . . and wonderful men's robes slide over a bathing suit, over anything.

Dressing at night takes on a different character in summer with warmer weather, with a more easygoing atmosphere. What the best evening looks have in common: a relaxed quality and—like so much else in fashion now—a body-focused orientation. There are short dresses at night: bare, soft, almost lingerie-delicate in thin fabrics or sharp, bare cut-out silk jersey dresses. But the biggest news: in separate pieces—a lace bustier top to wear with a silk jersey sarong . . . a silk sarong to wear with a sequin tank top . . . the most beautiful blouses in thin cotton batiste with softer, longer skirts, and a brilliant-color sash holding the waist. Everything is softer, frankly prettier. Tipoff to the mood this summer: replacing a caftan at-home—the sheerest, gauziest white dress, cut low, side slit, and striped all over in white lace.

Summer is a season that invites quick changes . . . small finds that make big differences. This summer, it could be finding that perfect tank suit in a mouthwatering shade of peony pink . . . finding a bright-color canvas exercise shoe cut like a baseball sneaker! . . . finding those boxer shorts in the most feminine pale-color print . . . or a wide, metallic mesh belt to hold a sarong high on the waist . . . finding a beautiful white lace evening jacket to "lift" pants and skirts you already own . . . or a charming cotton print scarf that's nothing short of irresistible to wrap a neckline or your hair. And speaking of hair, the find of the season could very well be the right haircut. This isn't the first time you've read about shorter hair or about having a good cut, but it's never made more of a difference. Today, *how* that short hair is cut; more specifically, how the ends are cut gives hair a certain texture and life and gives you a whole other kind of freedom: when your hair can go from wet to dry without any fuss, you have a real edge on summer.

Summer, always, is about a certain charm and deliciousness. More than that: it's about a woman looking and feeling her prettiest . . . it's about the most attractive pale grey-green sandals and the way they reveal bare legs and feet and a dazzling pedicure . . . it's about a low, bare scooped out neckline and the way that reveals a choker of frosted crystal that highlights skin . . . it's about the way a woman moves in breezy, short skirts or in long, soft skirts, wearing a flat sandal—and it's about having both options depending on time and place . . . it's about pushing back that shorter hair and seeing a pretty ceramic earring speckled with color. It's about all the things that give you a lift and send you out of the house smiling and it all starts on the following page. . .

Synonymous with the season: an easygoing style of dressing, more freewheeling, bolder. And an easier style of living—outdoors, more adventurous, and almost always, in summer, centered around a car. This is one time more of us go more places more often! On these six pages, high-powered accessories and clothes with an impact that comes from strong color, strong design. And—as a background—high-powered, fast-track convertibles (or the like) that have an inherent mystique, a definite romance about them . . . Where it all begins—with color—bright pink from a chiffon scarf (the quintessential driving-in-a-convertible accessory), royal blue in a Hector Torres cap with strokes of metallic graffiti—sculpted Xs and Os from "kisses and hugs"—in Paloma Picasso's palladium pins for Tiffany. *Car Note:* Setting the scene here—a true classic—the 1956 Mercedes Benz "Gullwing," a car you'll see more of on the following pages. From the Merle Norman Classic Beauty Collection at San Sylmar, California. Scarf, Echo Scarfs, about $25; hat, about $65. . . . *Beauty Note:* More wonderful color, more impact, from pale orange lips—Christian Dior's Mandragore lipstick #728 with Fabulous Automatic lip gloss #299. These six pages: Hair, Odile for Bruno Dessange Salon; makeup, Margaret Avery. Details, more stores, last pages.

A sense of summer—it's in clothes that symbolize the season's key looks . . . and in cars that symbolize the season's freewheeling attitude . . . A wonderful dinner dress, *left:* very small, carefully [illegible] to really hold the [illegible] Antron/Lycra. About [illegible] *Car Notes:* Convertib[illegible] a romance all [illegible] Memorable ex[illegible] one Grace Kelly drove along the Riviera in *To Catch a Thief,* and the endless array of California beach-party convertibles of the 'fifties. Here, the convertible that brought convertibles back!—*left:* the 1984 Chrysler LeBaron Convertible, Mark Cross Edition—in the raciest shade of silver and another look at the sports coupe that comes extraordinarily close to the "true" design and performance of a racing car, *right*—the Mercedes Benz "Gullwing," from the Merle Norman Classic Beauty Collection, San Sylmar, California (the doors open "up," like the wings of a gull). Details, stores, last pages.

Eddy Kohli

summer...fast & racy

Eddy Kohli

newest

[illegible] newest
[illegible] acces-
[illegible]—a La
[illegible]-blocked
[illegible] gloves
[illegible] blue)-
[illegible] bare skin
[illegible] ear-
[illegible] plas-
[illegible] yellow
[illegible] about
[illegible] ear-
[illegible] brother
[illegible] *this*
[illegible] gun-
[illegible] of
[illegible] ty.
[illegible] the
[illegible] this
[illegible] the
[illegible] fish.
[illegible] Belt,
[illegible] skirt, about
[illegible] What
[illegible] about certain
[illegible] of the cars
[illegible] pages—
[illegible] personalities.
[illegible] feeling that's led
[illegible] unions, to the pro-
[illegible] of Rent-A-Wreck
[illegible] s. Newer cars with
[illegible] personalities—only
[illegible] here—*opposite* the
[illegible] Cadillac Eldorado Biar-
[illegible]z Convertible—the last
American convertible to roll
[illegible] the assembly line in
1976—now back again! From
Modern Motors Cadillac,
Glendale, California. And, just
a hint of the raciest convert-
ible around, one that holds
the title of "fastest production
car in America," and just hap-
pens to belong to *Dallas*' Pam
Ewing, *left*,—the gold 1984
Porsche Cabriolet, from
Volkswagen of America,
Inc. . . . *Beauty Note:* Another
racy difference—orange lips
from Lancôme's Rouge à
Lèvres Satin LipColour in
Frais d'Or. Details, stores,
see next to last pages.

summer...fast & racy

IN A SEASON OF HATS, OF FUNNY PRINTS:
"TOPS" IN BOTH – WHITTALL & JAVITS' PAINT-SPLATTERED "BOATER", ABOUT $120;
ALEXANDER JULIAN'S GRAFFITI-SPLATTERED MAN'S SHIRT, ABOUT $140.

These eight pages
hair, cut and styled
by John Sahag;
makeup, François Nars.
Details, stores, last pages.

Tony McGee

CHAISE LONGUE... LONG ON THE UNEXPECTED: PRINT-MIXED ROYALE BY PRINT-WIZARD NATHALIE DU PASQUIER.

SEEING RED... PROVIDING A LIFT FOR A RAINY DAY; NEW DELIGHT FOR A TRENCHCOAT. A TRIGÈRE COAT FOR ABE SCHRADER, ABOUT $250.

Witty prints,
neon colors,
sculptural lines—
the strong forces
right now in both fashion and
design, creating
a new range
of possibilities—
of pleasures!—
on these eight pages...

a real sense of summer

quick delights

Mats Gustavson

SCULPTURE AT WORK: DENNIS HIGGINS' TA

LINEAR GLASS TOP ON BRONZE BASE.

THE CLOCK OF THE HOUR:

AMAZING COLOR, DESIGN,

BY CHRIS AND ISABELLE BRIGHTMAN.

A DAZZLER: A SEQUIN TANK TOP, ABOUT $350,

AND A SARONG—THE SKIRT OF THE SEASON,

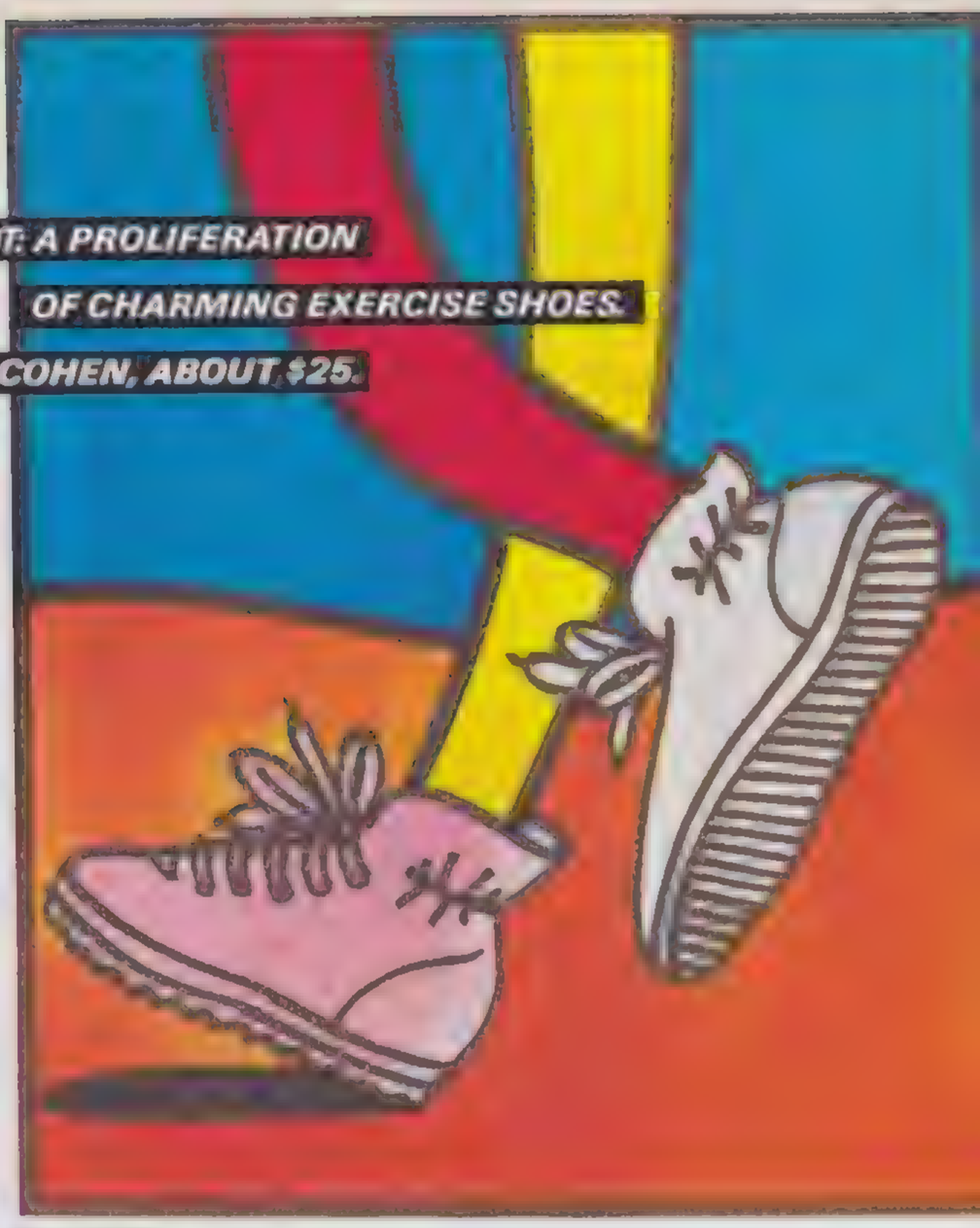
ABOUT $250. BOTH, BY ZORAN.

Details, stores, last pages

Tony McGee

summer... quick delights

SOMETHING AFOOT: A PROLIFERATION OF CHARMING EXERCISE SHOES. JACQUES COHEN, ABOUT $25.



Bruce Wolf

SUMMER SOLUTION, ALL OVER TOWN: UPTOWN SILK SPLASHED WITH DOWNTOWN GRAFFITI. BY LÉONARD OF PARIS, ABOUT $720.

COLOR, IN THE BAG: JUDYTH VAN AMRINGE'S SUEDE HOBO, ABOUT $600.

Mats Gustavson

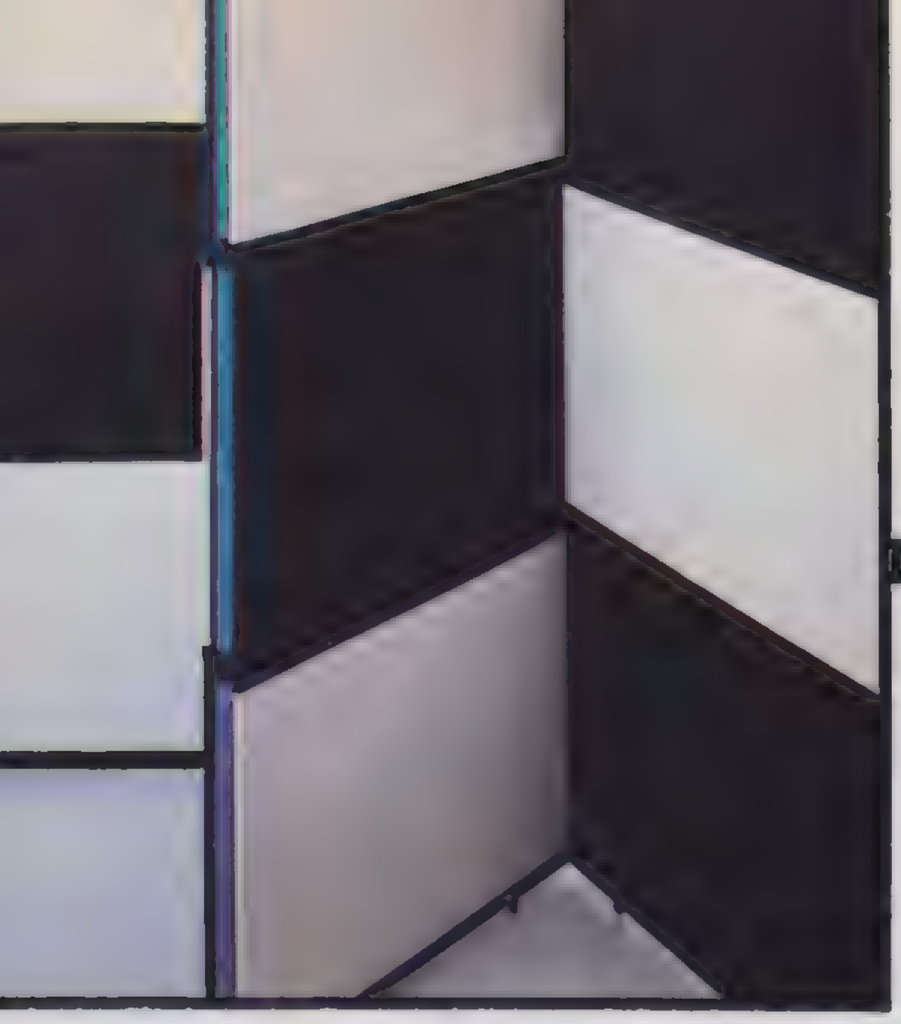
A LONG POUR, OF LINEN: CALVIN KLEIN'S STANDOUT IN A SEASON OF LONG WHITE DRESSES, ABOUT $190.

PERFECT COMBINATION FOR
PERFECT SUMMER DRESSING:
LIVELY FLOWERS, BREEZY FABRIC,
BILLOWY SLEEVES. BY KAPPI; ABOUT $125.

SIMPLICITY ITSELF: THE SLEEK,
PURE LINES OF THE "GOLEM"
CHAIR BY MAGISTRETTI.

THE CHARM OF A PRETTY PRINT:
NORMA KAMALI'S LITTLE
FLORAL DRESS, ABOUT $138.

Tony McGee



summer...
quick delights

ON SCREEN: A BOLD CHECKERBOARD SWITCHED ON WITH A BIT OF BLUE. BY DANIEL LANSNER.

THE POWER OF COLOR TO "MAKE" A SUIT AS SIMPLE AS A TANK. FROM ALBERT NIPON SWIMWEAR, ABOUT $36. MORE POWERFUL COLOR, FROM THE HONEY COLLECTION: A SCARF TIED AS A SARONG, ABOUT $15.

FOCUS ON THE BODY—ON COLOR! THIERRY MUGLER'S BRIGHT FUCHSIA, WRAPPED, FITTED DRESS, ABOUT $425.

A COLORWHEEL: WHAT "MAKES" THE TABLE— A DELIGHT! BY MICHELE A. ZACCHEO.

Bruce Wolf

Mats Gustavson

A BRIGHT BLUE, A BIG SCALE: A KNOCKOUT NEW SAFARI DRESS, BY KASPER FOR J.L. SPORT, ABOUT $150.

THE PUREST LINES, THE THINNEST LINEN: THE MOST APPEALING SUMMER CHEMISE. BY SOO YUNG LEE, ABOUT $255.

Details, stores, last pages.

Tony McGee

summer...
quick delights

THE BIKINI IS BACK! STRIPED, STRAPLESS, ABOUT $40; WITH A JACKET THAT ZIPS OFF AT THE SLEEVES, ABOUT $77. BOTH, MERONA SPORT.

TWO KEY LOOKS: THE SARONG, AFRICAN-PRINTED BY LYNN BOWLING, ABOUT $120; THE TANK TOP, FROM CALVIN KLEIN UNDERWEAR FOR WOMEN, ABOUT $8.

Mats Gustavson

ALSO PERFECT FOR THE BEACH: QUICK-CHANGE ARTISTRY IN THE ELBA CABIN, BY ALDO ROSSI.

Bruce Wolf

MORE INNOVATION, MORE "SUNSTRUCK" DESIGN: CHARLES GWATHMEY'S "LE SOLEIL COUCHANT" RUG.

a real sense of summer

out in the op

...breezy

Plaza, Beachwood Dr; Nelson-Marcos, Bellocks Wilshire, Wilshire Blvd CA....And, this page, the love-in case of one of Joseph Tricot's loose, midriff-baring sweaters in a heavy, white cotton knit, and his short-short matching skirt. Sweater, about $115; skirt, about $95. Joseph Tricot, NYC. All pages, hair, Christiaan; makeup, Ariella. Details, more stores, see last pages.

New York Times

summer...out in the open

A sense of the body is the key focus this summer—covered, wrapped, or exposed in new ways. One of the most unusual—Azzedine Alaïa's totally unconventional beach coverup in pale-beige cotton terry, *opposite*, oversized, with almost voluptuous folds and big wide sleeves, provocatively backless. About $570. Bergdorf Goodman; Jimmy's, Brooklyn NY; Ultimo, Chicago; Lou Lattimore, [illegible]erly Hills; Maxfield, [illegible] Angeles....And, *this one*, in a season where [illegible] and tying is [illegible], Giorgio [illegible] charming [illegible]ed bikini [illegible] gauze. [illegible], about [illegible] Giorgio Sant' Angelo Design Studio, NYC. Fieldcrest towel... *Beauty Note:* With bareness like this, sun protection counts... and a sunscreen like Johnson & Johnson's new waterproof Sun-

down—in a variety of strengths—becomes an outdoor necessity. Details, last pages.

Arthur Elgort

summer...about to

To watch the new

of a bathing

one right, but to

you can get with

but bright color

shape: body-

pulled tight for an

dinary effect, in an

extraordinary cerulean

blue. By Giorgio Sant'

Angelo for Capriccio in

Antron/Lycra, about $4

Bonwit Teller; Burdi

Dadeland FL.; I. Magnin;

Liberty House, Honolulu

...*Beauty Note:* The best

summer makeup—light,

treatment-oriented. Here,

from Princess Marcella

Borghese: Tan Accento

Velluto Sheer Tint founda-

tion (waterproof, with sun

protection properties),

Melone Lip Treatment

Moisturizer, waterproof

Black Notte Lumina Lus-

triant mascara. And lo!,

a surprisingly revealing

and charming new suit

from Thierry Mugler in an

exotic, multicolored trop-

ical print—skin-sleek,

with a high "T"-neck, low

dipped back and halter

bow, by swimsuitsource.

About $200. Designer

Boutiques: Ultimo, Chi-

cago; Charles Gallay,

Beverly Hills; Bullock's,

Main Store, Los Angeles

At Maui's Kapalua Bay resort, the most spectacular views—you can see the crystal-blue ocean, jetties, wherever you are ...from high in the hills, even on the golf course. And just right for this kind of island/resort atmosphere—the two very pretty, casual looks here, both from Calvin Klein. First, *opposite*, what's probably *the* summer sweater: his longer, button-front camisole-sweater in a pale linen knit, over an ankle-length chalk-blue linen chambray skirt. With the buttons undone as here, the legginess is built in...and with a change to bare sandals, a look with enough style for evenings at home, in the country. Sweater, about $110; skirt, about $160. Saks Fifth Avenue; Kaufmann's; Montaldo's; Jacobson's; Balliet's; Frost Bros.... The same is true of his fresh, breezy wide-sleeved chemise, *this page*, in a soft multi-striped linen. It's perfect for day, but could also work for summer evenings and more, depending on the shoe, the accessories. About $220. Bloomingdale's; Montaldo's; Hudson's; Gidding-Jenny; Marshall Field's; Neiman-Marcus. Details, more stores, last pages.

summer...out in the open

Arthur Elgort

Indispensable—warm-weather clothes you always want to own...that sums up all the pieces here. The little short cotton jersey dress, *right*, in a pale, refreshing blue, is from Christian Dior Actifs. Side-buttoned, with the clean coolness of a cut-out halter neck, it's got the kind of ease that real-life style is all about. About $40. Macy's; Burdines; Carson Pirie Scott, Chicago; Bullock's; Emporium-Capwell, San Francisco; Nordstrom....The same feeling—and

summer...out in the ope

relaxed sense of style at *left*, in the most charming version of boxer shorts—new key sports shape—from Tous les Calecons, in a feminine flower print. Cotton shorts, about $25; cotton tank top in pale pink, about $22. Macy's, Herald Square; Filene's; Aero, Philadelphia; Body Shop, Washington DC. Details, more stores, last pages.

Arthur Elgort

Butterick Pattern #1371

VOGUE PATTERNS

To bear the warmest summer pieces—clothes with a real sense of ease—relaxed

summer...out in the open breezy—the kinds of weekend/leisure looks you always want ...On the page *opposite*, almost a complete weekend wardrobe—four big cool pieces to mix, combine, wear together, apart. The unbelievably oversized cotton gauze blouse and billowy mid-calf striped cotton oxford cloth skirt (both, Vogue Pattern #8978); underneath, soft white gauze pants (Vogue Pattern #1371) and on top, a small cotton vest (Butterick Pattern #3824). Gauze blouse and pants fabric from Tussah Company. Skirt and vest, fabric from Tandler Textile.....

[illegible] cotton stripe. To [illegible] white cotton [illegible] tunic, Vogue Pattern #1311. Cotton [illegible] pants, Vogue Pattern #1371. Both fabrics from Tandler Textile. More details, stitches and sewing tips, last names.

Vogue Pattern #1311

Vogue Pattern #1371

...ing slip-like shape in white silk crêpe de Chine, with a sprinkling of witty black squiggles, the flirt and easy movement of a soft-scalloped hem. About $1020. Saks Fifth Avenue, NYC; Chez Catherine, Palm Beach; Caché, Miami; Hattie, Birmingham MI; Capriccio, Scottsdale AZ and La Jolla CA; I. Magnin. ... And *right*, the sheerest, most revealing drape of gauzy white linen from Giorgio Sant' Angelo—a dress with a wide, scooped neck, lace inserts, the surprise of the deepest side slit. For Marjer Enterprises, about $510. Saks Fifth Avenue; Claire Dratch, Bethesda MD; Frost Bros.; I. Magnin. To order at Neiman-Marcus. Details, more stores, last pages.

summer...out in the open

The newest beauty and skin-care advances—breakthrough treatments that not only protect but actually work to repair, correct, and regenerate the skin. In other words, it's the start of

beauty:

by Allison Kyle Leopold

In a way, the photo at *left* says it all about summer beauty—good looks that are relaxed, non-made-up, a very natural attractiveness. It's the kind of "natural" that doesn't just happen though—it's the end-result of quality care . . . more so in summer perhaps, when the elements of beauty are simplest: wet hair, towel-dried in the open air, falling into place because of a good cut; healthy skin, able to handle minimal makeup, taking on the glow of natural color. . . . One of the ways that kind of care is manifesting itself now is with beauty products that offer serious treatment benefits. New from Elizabeth Arden is Lip Fitness Color, a sheer lip color, here in Peony, with sunscreen, other protective ingredients, formulated to improve/soften lip texture. Also Elizabeth Arden: Purple Dawn eye pencil, Sunny Coral Highlighter, Opalescence nails. The robe, seen previously, on page 318. Azzedine Alaïa. Details, see next to last pages.

It's somehow especially appropriate that this year—1984—the latest developments in the cosmetics/skin-care industry have the ring of science-fiction fantasy. For years, we got what we expected from cosmetics and gratifyingly so: they made our lips look redder and fuller, lashes longer and thicker. They put a subtle blush on our cheeks and a seductive shine on our eyes. Who could ask for anything more?

In the '70s, we got more: treatment-oriented skin care. Cleansers that helped control the dryness or oiliness of the skin; renewed emphasis on moisturizers of all kinds. Along with the first serious indications that skin needed protection from the debilitating effects of the sun, preventive, protective care became—and remains—a given.

Now, we've moved into a totally new realm of treatments in an area that bears closer watching—promising to take skin care one step further, in many cases, beyond the level of protection, to actual repair, correction, and regeneration of already damaged or aging skin.

Perhaps we're on the horizon of science-fiction fantasy after all, but the companies have been cautious, and the once-impossible claims are for real. Put forth by large, established cosmetics firms, usually hand-in-hand with their pharmaceutical parents, these new "fix-it" treatments are the results of years of extensive research.

"For a woman to look beautiful, she needs to start with a beautiful complexion, one of the first places we see the subtle signs of age," said Jack Cella, Ph.D., vice president of research and development, Elizabeth Arden. "For the first time ever, we have been able to take what we have learned about the basic chemistry and function of the skin and 'marry' it with new ingredients that focus in on specific skin areas, namely those where wrinkling and sagging first appear."

As to whether we're on our way to a someday wrinkle-less society, the proof rests with the products and their performance. Below, a rundown of what's new, available. . .

• *Visible Difference Eye-Fix Primer* from Elizabeth Arden, a firm that has been in the forefront of this movement, first with their breakthrough Millenium line, developed to promote acceleration of the skin's natural skin renewal, and last year with Visible Difference Lip-Fix (prevents lip color's bleeding by smoothing and softening the appearance of tiny vertical lines around the lip edge). Eye-Fix, the newest of their genre of specified treatment products, is based on their key ingredient, Primilin III. Applied before makeup, Eye-Fix helps to prevent eye color from settling into the tiny natural folds and creases of the lid, keeps it fresh without fading or smudging. Unique in this area, the cream works by creating a barrier that blocks the skin's oil from combining and interfering with eye makeup.

• *Bio-Program* from Stendhal-Paris is a line of care products designed to increase the skin's weather tolerance. According to researchers at the Centre D'Études Et De Recherches Cosmétologiques, climactic conditions—the sun, the cold, wind, etc.—more than time, prematurely age the skin. The Bio-Program line consists of a comprehensive roster of products—cleansers, exfoliators, moisturizers, masques—but dealing directly with skin repair is their Soin Bio-Confort, an ultra-rich cream that goes beyond preventive measures to help undo skin damage that has already occurred—the after-effects, so to speak, of weather and neglect. It promotes skin renewal and epidermal repair with its key regenerating ingredients of biological tissue extract, desensitizing oak extract, and vegetal oils.

• *Night Repair Cellular Recovery Complex* from Estée Lauder zeros in on some of the skin damage caused by exposure to ultraviolet light. According to Joseph Gubernick, Ph.D., senior vice president, research and development, "Night Repair" increases the natural rate of repair of sun-damaged skin cells by accelerating the skin's own repair mechanism. The product is also designed to help replace the skin's natural hyaluronic acid, an ingredient that encourages moisture retention, which tends to diminish with age and with over-exposure to ultraviolet light.

• *Progrès Plus Crème Anti-Rides Anti-Wrinkle Creme* and specialized eye cream are Lancôme's entries, both based on selected hydrolized yeast or animal proteins. Developed to decrease the visibility of premature wrinkles by reducing their length and depth, the cream helps to protect against breakdown of collagen (the skin's own natural protein fibers, which, once damaged, hastens the formation of skin wrinkles and sag). Progrès Plus contains a sunscreen and guards against moisture loss in the process, too.

• *Issima,* from Guerlain, was designed as both a curative and preventive treatment line. It essentially acts on the skin's level of hydration and its elasticity through the protective properties of *its* key ingredient, Hydrolastine complex. Guerlain scientists believe that "dehydration and loss of elasticity are the two directly measurable phenomena that best express premature aging of the skin." *(Continued on page 404)*

the big fix

Arthur Elgort

summer beauty: the big fix

Some years, it's the flash of legs; others, it's the curve of the back from the nape to the small. One thing that's true this season, clearly, distinctly and with good reason, is that the torso—fit, perfectly toned—has emerged as the new focus of body interest: a fashion focus, an energy focus as well.

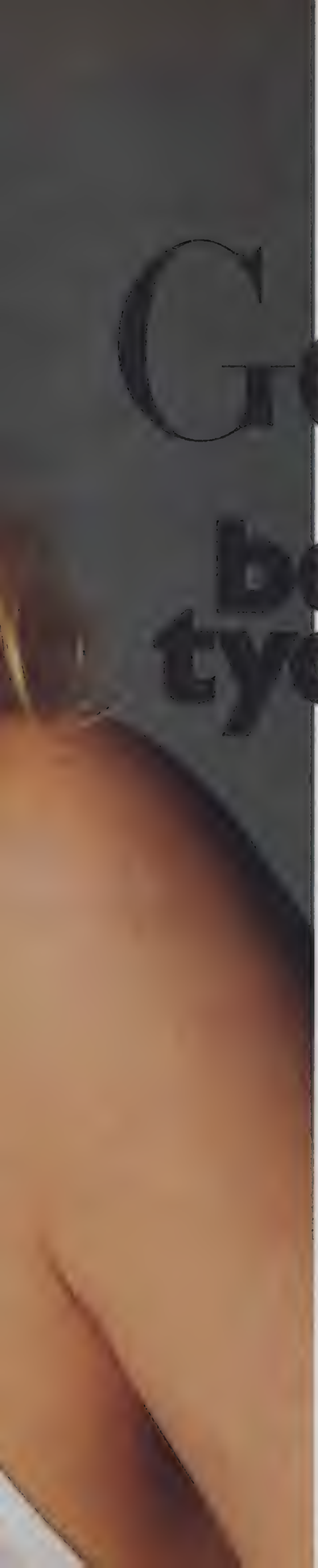
Part of the renewed emphasis on the mid-section is, perhaps, that the shape it's in can often be taken as a measure of fitness altogether. It's a test not only of how your body stands up to the bareness and exposure that the regular round of warm-weather activities demands, but also of how it holds up to fashion—this season in particular: not only on the beach, in a bathing suit, but in clothes that are now close, wrapped, revealing. Key to torso fitness—and to the kind of good posture that can make the difference in clothes—the muscle tone of the torso itself. Firmness, fitness there help you appear fitter, firmer all over.

Reason, too, for working to maintain abdominal tone: it's relatively quick to go slack, slow to return. But it's an area that, kept fit and strong, helps the rest of the body to "fall into place," increases your body's comfort, ease of movement. Another plus: in terms of real fitness, strong, toned abdominal muscles are a recognized "centering point"—key to performance in all kinds of sports, exercise.

It's obvious that the smoothness and quality of the skin, *opposite,* also contribute to this body's impact. And just as one can reclaim muscle tone, there are more and more body treatments today that work on the quality of the skin. One such is from Clarins—their Contouring Body Cream is formulated with natural extracts to help strengthen the skin's epidermal layer and so improve skin tone.

The less-is-more look of warm-weather beauty, exemplified at *right,* is less a look of bareness than it is a look of outright health. The first impression given by a healthy body is based on the best body tone—firmed, honed by workouts, sports, all-over conditioning. To keep in mind: extra "conditioning" of a different order is called for by body skin, especially when it's constantly moving in and out of the sun. Here, Estée Lauder's Spray-On Sun Oil gives protective, moisturizing benefits on all exposed areas. Makeup, also Estée Lauder, is also geared to protection: Truly Waterproof Black mascara, waterproof Beige Lustre lip color with an SPF of 10. Cotton knit sarong, Zoran. *Left:* More protective makeup with just the right minimal warm-weather approach, also in the spirit of the "big fix." Chanel waterproof Dark Teint Sport/Protective Color Creme, Whisper Powder cheek color, Teal Smudge eyeliner, Brown Caprice lip color, French Pink nails. Terry robe, Yves Delorme for Palais Royal. Fashion details, stores, last pages. All eighteen pages photographed in Hawaii at Maui's Kapalua Bay Hotel. All hair, Christiaan; makeup, Ariella.

Arthur Elgort



Goldie the beautiful tycoon

The newest in a long delicious line of fizzy blondes, Goldie Hawn is a loony comedian, a daring actress, a moviemaker tackling real subjects with a sparkling intelligence. Here, a conversation with the woman behind the bobolink laugh

By Cathleen Schine

Draped in a long silver raccoon coat, eyes hidden behind wraparound black sunglasses, Goldie Hawn drags shopping bags into the elevator. "I got a dress. I got one of those big, black Japanese things. I'm starving. I like your boots."

Somewhere, at some point in her life, Goldie Hawn must have looked at herself. She must have stared into those round blue eyes, must have watched as the pretty white teeth bit the plump bottom lip in a sort of befuddled Disney-bunny expression, must have heard that gurgling bobolink laugh, and she must have realized, Hey! I could convince people to do anything. I could sell used cars. People would *buy* them from *me!*

And so, Goldie Hawn became a producer. Although there are not too many female producers, no one seemed to mind. She was so—cute! And then the movie came out. It was called *Private Benjamin,* and it grossed over 136 million dollars worldwide. Goldie Hawn was cute, all right. "Yes," she says agreeably. "People never cease to be amazed. Just that I can speak, I suppose."

Maybe it's her name, Goldie. Executive producers don't have names like Goldie. Bookies maybe. Bookies' wives. Actresses who have changed their names. But Goldie is Goldie's real name. "My whole name is Goldie Jean Hawn," she says in the mock-modest tone of a little girl about to curtsy. "Do you remember all the stories that used to run—the ones with headlines like 'Pure Goldie' or 'All That Glitters Is Goldie' or 'All That Glitters *Isn't* Goldie'?" A small, familiar squeal of laughter suddenly rings out.

"Give me an 'L,'" cries the popeyed cheerleader with LAUGH-IN written on her sweater. "Give me an 'L,'" she says again, joyously waving her arms. "Give me um, a . . . 'G'!" *(Continued)*

Earrings, Bulgari Jewelry at the Pierre Hotel, NYC. These pages: Hair, John Sahag; makeup, Margaret Avery. Fashion information, see next to last pages.

Denis Piel

(Continued) she sings out. "A 'U'! An 'L'!" She is jumping in the air, clapping, "Whatta ya got? Lag-In! Hee hee hee. . ." her famous laugh floats up the scale.

On *Laugh-In* Goldie Hawn watched helplessly as her lines seemed to flutter just out of

Once typecast as a ninny, she turns characters normally treated superficially into people

reach. She embodied the delirious, trusting excitement of a baby seeing a cat for the first time. She was a dumb blonde, but she was *learning*. She would surely get it right next time. She was irresistible.

Everyone knew she was talented. But no one knew if she was a real actress. She was charming in small roles in films like *Cactus Flower* (for which she won an Oscar as best supporting actress), but she didn't really get a chance to show her stuff until 1974, when she starred in Steven Spielberg's *The Sugarland Express* as Lou Jean, a gum-chewing shoplifter just out of jail who will do anything—cry, flirt, wheedle, kidnap, shoot—to get back the baby son the authorities have taken away from her. Drawling, her hair up in curlers, Hawn gave Lou Jean the desperate circular logic and perfect heedless confidence of someone convinced that all of nature must be on her side because, after all, she is *right*. The gum and the curlers were not the props of caricature; they were the stuff of someone's life.

Golden Hawn turned out to be not only a real actress but an actress with range. In *Pri-* *(Continued on page 409)*

Updike's witchy women

In his—literally—spellbinding new book, John Updike gets inside women as no other male writer has. Here, in a rare interview, Updike tells why and how he does it...and, in an excerpt from *The Witches of Eastwick*, his heroines speak their own dangerous charms. ...By Mary Cantwell

A long time ago, around the age at which I discovered that evening meals taken at another's house were "dinner parties" and not just "dinner," a hostess at one such eating event suggested a game. Everyone at the table was to answer the question, "Who speaks for me?"

Several of the older guests mentioned Hemingway. A few young men, J. D. Salinger. I alone couldn't answer. No one, I explained, speaks for me. But that was before John Updike published *Rabbit, Run.*

John Updike's Rabbit Angstrom belongs, as do I, to the Domestic Generation. Too young for World War II, too old for Vietnam, we came of age in the 1950s. So did Updike. "My life has been excessively domestic," he says. "I went from my mother's home to my first wife's home. I have never fought in a war. I never climbed a mountain. I never ran the bulls at Pamplona. My generation, by and large, witnessed stable, although often squeaky, creaky marriages between our parents. The Depression and the War, to some degree, helped the social cement. I had no doubt of wanting to get married, and I did get married quite young, and there seemed to be no lack of like-minded people of both sexes. So anyway, we all woke up one day and found ourselves married and with three children."

We also found ourselves divorcing in our thirties, for reasons that were sometimes never wholly clear, and with children who smoked a substance we had believed exclusive to jazz musicians. We were participants in the so-called sexual revolution, although we mourned the death of guilt; and while we may have sat in many a hot tub, we were usually uncomfortable in such crowded, and possibly polluted, harbors. We live in a world we never made: it is instead the work of our parents and that group a half-generation behind us that turned twenty-one a decade later than we did. We are quiet people—once somebody called us the Silent Generation—and not given to shouting. John Updike speaks for us.

John Updike's most recent novel, the third in the Angstrom chronicles, is titled *Rabbit Is Rich.* So is John Updike. He lives in a very nice house on Massachusetts' North Shore, and when we met to talk about his next book, *The Witches of Eastwick,* he was wearing a dark pinstriped suit, a really good raincoat, and the kind of tweedy pyramid favored by men who wouldn't be caught dead in their fathers' snap-brimmed fedoras but who know a hat is the finishing touch. He is thin, and big-nosed, and he has a bird's bright, unblinking eyes. But of course they blink. It's just that the lids never seem to drop over that blue, and rather wary, gaze.

Now Updike has turned that gaze on three divorced Rhode Island women, witches all of them, working their magic at the end of the '60s. They are Alexandra Spofford, Sukie Rougemont, and Jane Smart; and they are at an awkward age: young enough to need the Pill and old enough to be looking for spider veins. And while the Women's Movement is never mentioned as such in *The Witches of Eastwick,* Updike's unholy trio have sniffed it as surely as a horse sniffs hay. As the novel opens, they are in full whinny, celebrating both their liberty and the power that has enabled them to convert their respective husbands into dust, a quasi-herb, and a Madras place mat. Asked if the reader is to take these transformations literally, Updike said, "I think the husbands have become about that size and shape in their minds. A book is a different *(Continued on page 405)*

Hiro

"The Witches of Eastwick" tells the story of three naturally and supernaturally powerful women—witches, in fact—who live in a quaint Rhode Island town, are devoted friends, and share a wealthy and sybaritic lover named Darryl Van Horne. In this excerpt, two members of the coven, Alexandra and Jane, share tantalizing gossip about sister-witch Sukie's unlikely beaux: The Reverend Ed Parsley and newspaper editor Clyde Gabriel. Alexandra abruptly recalls a recent erotic adventure, an orgy with the coven and the aptly named Van Horne. The time is about 1970.

John Updike has received the Pulitzer Prize, the National Book Critics Circle Award (twice), and the American Book Award for fiction. He was recently awarded the National Arts Club 1984 Medal of Honor for literature. "The Witches of Eastwick" is his twenty-eighth book.

A little phone magic

"He has?" Alexandra asked over the phone. At her kitchen windows the Puritan hues of November prevailed, the arbor a tangle of peeling vines, the birdfeeder hung up and filled now that the first frosts had shrivelled the berries of the woods and bog.

"That's what Sukie says," said Jane, her *s*'s burning. "She says she saw it long coming but didn't want to say anything to betray him. Not that telling just us would be betraying anybody, if you ask me."

"But how long has Ed known the girl?" A row of Alexandra's teacups, hung on brass hooks beneath a pantry shelf, swayed as if an invisible hand had caressed them, in the manner of a harpist.

"Some months. Sukie thought he seemed different with her. He just wanted mostly to talk, to use her as a sounding board. She's glad: think of the venereal diseases she might have gotten. All these flower children have crabs at the least, you know."

The Reverend Ed Parsley had run off with a local teenager, was the long and short of it. "Have I ever seen this girl?" Alexandra asked.

"Oh certainly," Jane said. "She was always in that gang in front of the Superette after about eight at night, waiting for a drug pusher I suppose. A pale smudgy face wider than it was high, somehow, with dirty flaxen hair just hanging down any old how, and dressed like a little female lumberjack."

"No love beads?"

Eugene Mihaesco

Jane answered seriously. "Well, no doubt she owned some, to wear when she wanted to go to a debutante party. Can't you picture her? She was one of those picketing the town meeting last March and threw sheeps' blood they got at the slaughterhouse all over the war memorial."

"I can't, honey, maybe because I don't want to. These kids in front of the Superette always frighten me, I just hustle out between them without looking to the right or the left."

"You shouldn't be frightened, they're not even seeing you. To them you're just part of the landscape, like a tree."

"Poor Ed. He did look so harassed lately. When I saw him at the concert, he even seemed to want to cling to *me.* I thought that was being disloyal to Sukie, so I shook him off."

"The girl isn't even from Eastwick, she was always hanging around here but she lived up in Coddington Junction, some perfectly awful broken home in a trailer there, living with her common-law stepfather because her mother was always on the road doing something in a carnival, they call it acrobatics."

...by John Updike

Jane sounded so prim, you would think she was a virgin spinster if you hadn't seen her functioning with Darryl Van Horne. "Her name is Dawn Polanski," Jane was going on. "I don't know if her parents called her Dawn or she called herself that, people like that do give themselves names now, like Lotus Blossom and Heavenly Avatar or whatever."

Her toughened little hands had been incredibly busy, and when the cold semen had spurted out, it was Jane who had appropriated most of it. Other women's sexual styles are something you are left mostly to guess at and perhaps wisely, for it can be *too* fascinating. Alexandra tried to blink the pictures out of her mind and asked, "But what are they going to *do?*"

"I daresay they have no idea, after they go to some motel and screw till they're sick of it. Really, it *is* pathetic." It was Jane who had stroked her first, not Sukie. Picturing Sukie, the soft white flame her body had been, posing on the slates, opened a little hollow space in Alexandra's abdomen, near her left ovary. Her poor insides: she was sure one day she'd have an operation, and they'd open it all too late, just crawling with black cancer cells. Except they probably weren't black but a brighter red, and shiny, like cauliflower of a bloody sort. "Then I suppose," Jane was saying, "they'll head for some big city and try to join the Movement. I think Ed thinks it's like joining the army: you find a recruitment center and they give you a *(Continued on page 410)*

From the forthcoming book THE WITCHES OF EASTWICK by John Updike. Copyright © 1984 by John Updike. To be published by Alfred A. Knopf, Inc

Berenson & Wife

scandal, social climbing, and the search for spectacular art

TITIAN'S "THE RAPE OF EUROPA," 1562
—FROM ENGLAND TO BOSTON VIA BERENSON

How the famous Renaissance art historian Bernard Berenson and his wife, Mary, overcame their "incurable disease"—high taste without money, extravagance without means

By Barbara Rose

is mother called him her little prince; his wife referred to him as a "naughty child." His faithful companion in later life, Nicky Mariano, described him as her "bearded baby." For the many who paid him homage at I Tatti, his luxurious villa outside Florence, he was the fabulous "il Bibi," a reference to the initials B.B. with which the art expert and connoisseur Bernard Berenson often regally signed his correspondence. Prince, child, baby, or genius, Berenson left his mark on art history as well as on the cultural life of his day.

Even now, twenty-five years after his death at the age of ninety-four, this self-contradictory personality, born in a Jewish *shtetl* in Lithuania and buried with pomp as a Catholic in the baroque chapel adjoining his majestic home, remains a fascinating enigma. Was Bernard Berenson one of the greatest art historians who ever lived or the betrayer of the ethics of his profession? Was he really, as Sir Kenneth Clark called him, "the last humanist," or was he merely a very worldly and cunning behind-the-scenes art dealer?

Much is still hazy about "B.B."s life, but one thing is certain: he was a charismatic character, a charmer of the first degree, who could hold spellbound royalty and great leaders, brilliant minds and big spenders with his bright wit, erudition, and sophistication. In his last years, Berenson wrote several autobiographical memoirs; they reveal that he thought himself a failure if not an outright charlatan. He saw himself as a masked figure who veiled his thoughts and emotions in the interest of reaching his one great goal: a life as beautiful as art. He lived as if he had taken literally the words of his friend Oscar Wilde that if one could not make a work of art, then one must be one. Toward this end, Berenson dedicated himself to perfecting himself as an artwork and creating a life style as devoted to esthetics and as artificially contrived in its exquisite pleasures as art itself.

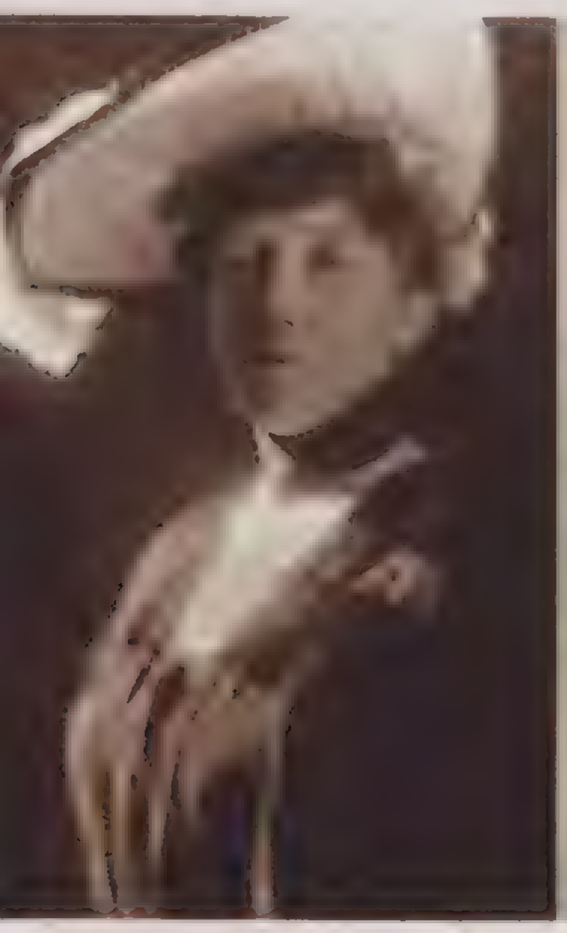
A child of the "esthetic movement" that created the concept of art-for-art's sake, Berenson chose as his heroes the romantic Goethe and Walter Pater's hedonistic character Marius the Epicurean. With such role models in mind, the good-looking young Jew transformed himself into a dreamy pre-Raphaelite Harvard scholar. Soon, he had turned himself into an impeccable dandy, a fresh flower always brightening the lapel of his hand-tailored suits.

This is the image of B.B. we remember from the many photographs of Berenson with the high and the mighty that appeared once he achieved international celebrity as the world's greatest authority, if not the very discoverer, of the Italian Renaissance. Not that Berenson himself claimed to be either, but the age of mass media catapulted him into a sphere of eminence, indeed of real fame that no other art historian has ever achieved. Within the hermetic world of art-historical scholarship, with its taboos against mixing disinterested publishing and attribution with the materialistic dealings of the art market, Berenson was always a controversial figure. As more and more of the day-to-day activities and business deals that kept I Tatti a paradise—the epitome of the beautiful life beautifully lived—are revealed, "B.B." has become even more so.

Berenson began the climb to art-historical superstar as the author of a series of books on the regional schools of Renaissance painting. The lists of artists he either discovered or turned into definable personalities through his attribution of works are still consulted today. For Berenson was not only a dandy, a raconteur, and an irresistible charmer; he had that rare and peculiar gift for mentally storing a huge data bank of visual images he could draw on as a connoisseur.

Because the Old Master market depends largely on the attribution and authentication of artworks, this gift turned out to be a bonanza for Berenson and his wife, Mary, whose journals and letters have just been published: *Mary Berenson: A Self-Portrait from her Letters & Diaries,* edited by Barbara Strachey and Jayne Samuels (Norton). The appearance of Mary Berenson's writings fills in even more details of the joys and sorrows of life with B.B.; however, rather than simplifying the picture, her canny observations and candid confessions simply add more spice to the legend, raising new questions regarding his character and conduct.

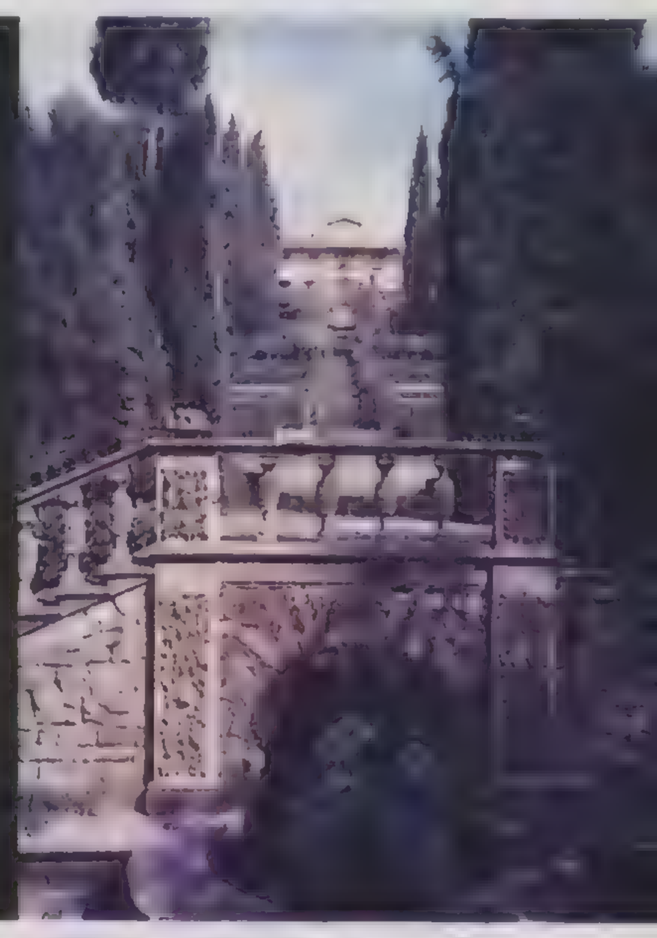
Even before the publication of Mary's intimate journals and letters, it was obvious that Berenson was a complex and compelling *(Continued on page 406)*



PATRONESS ISABELLA STEWART GARDNER

CELLINI'S "BINDO ALTOVITI," c. 1550, A BERENSON DEAL

REMBRANDT'S "SELF-PORTRAIT," 1629, AUTHENTICATED BY B.B.



I TATTI—THE VILLA THAT ART BOUGHT

During military rule in Argentina in the late 1970s, some thirty thousand people, half of them under thirty years old, were "disappeared" without a trace—arrested by armed men. The mothers of these "disappeared" began to congregate, more and more of them, in front of the Government House in Buenos Aires' Plaza de Mayo, to demand news of their lost children. But the lost have not returned. And on walls throughout the city the mothers have traced ghostly silhouettes labeled with the names and ages of the missing....

making love visible

the women of buenos aires

By Luisa Valenzuela

et the silhouettes remain forever stamped in the memory of the people so that the horror won't be repeated. Let them remain from now on embossed on the walls of Buenos Aires.

These women are going to manage it, they have the power and they have the calling. They were said to be mad. The Mad Women of Plaza de Mayo, they were nicknamed, because they had become a true threat to the former government. Nobody was as courageous as they were, under the military dictatorship of Argentina. Instead of crying over the disappearance of their children, they came out to shout it, sometimes in long, silent marches, shouting through banners or by their mere disquieting presence. "It will end, it will end/ this habit of killing will end." "You took them away alive/alive we want them back." Every Thursday at 3 P.M., facing the Government House, they circled around the Pyramid of May to stress how betrayed this symbol of freedom and of justice had been.

The Mothers of Plaza de Mayo refused to accept the message with which the government tried to quiet them down: that their children and sometimes the children of their children (there were grandmothers of Plaza de Mayo, too) were dead and they had to bury them in their hearts.

They risked their lives for the dim prospect of their children's survival and managed to save an entire country.

On their heads the Mothers wore, they still wear, white kerchiefs bearing the embroidered names of their disappeared ones. They sometimes even carried photographs like medallions hanging from their necks. Even today they march, despite the return of democracy—of an intelligent and honest administration—a miracle that they helped produce in Argentina after seven years of a sordid military dictatorship and almost ten years of horror.

The Mothers of Plaza de Mayo keep on fighting, they don't want us to forget what happened. And they are right. But they will have to accept the ponderous mechanism of justice without clamoring for revenge. *To accept* is perhaps too soft a verb for such heroic fighters, yet it is a necessary one in this phase of recovery. And they will learn to accept, as they have learned so many things during these harsh years. As they have learned to pray, for example.

More than a year ago, Hebe de Bonafini, president of the Mothers' Association, said in an interview in Mexico City: "They often throw us in jail and leave us incommunicado. They forbid us to speak but they can't forbid us to pray. So we start praying at the top of our lungs for others to know that the Mothers are there."

"Are you very religious?"

"No. But we know how to pray. Especially when we are arrested."

Now the Mothers know also how to draw, at times even lying on a huge sheet of paper on the floor for somebody else to outline their contours. These empty silhouettes. I think this has been the most important event in the awakening of Argentina, second only to the election of Raúl Alfonsín as president.

On the walls of Buenos Aires, thirty thousand silhouettes have appeared. Men, women (some pregnant), children of all ages, all life-size, almost all bearing name, age, and date of their disappearance.

Alone or side by side, the empty silhouettes are glued to the walls, and there they stay as what they are, persistent ghosts, until some anonymous hand—out of embarrassment or guilt—tears them apart. But in time they reappear, or their traces remain, poetic, terrifying, moving. They have become a form of street art that fulfills the noblest function of art: that of restoring memory.

Luisa Valenzuela *is an Argentinian novelist and journalist living in New York. Her most recent novel is "The Lizard's Tail" (Farrar, Straus, Giroux).*

COCTEAU: THE GREAT ENCHANTER

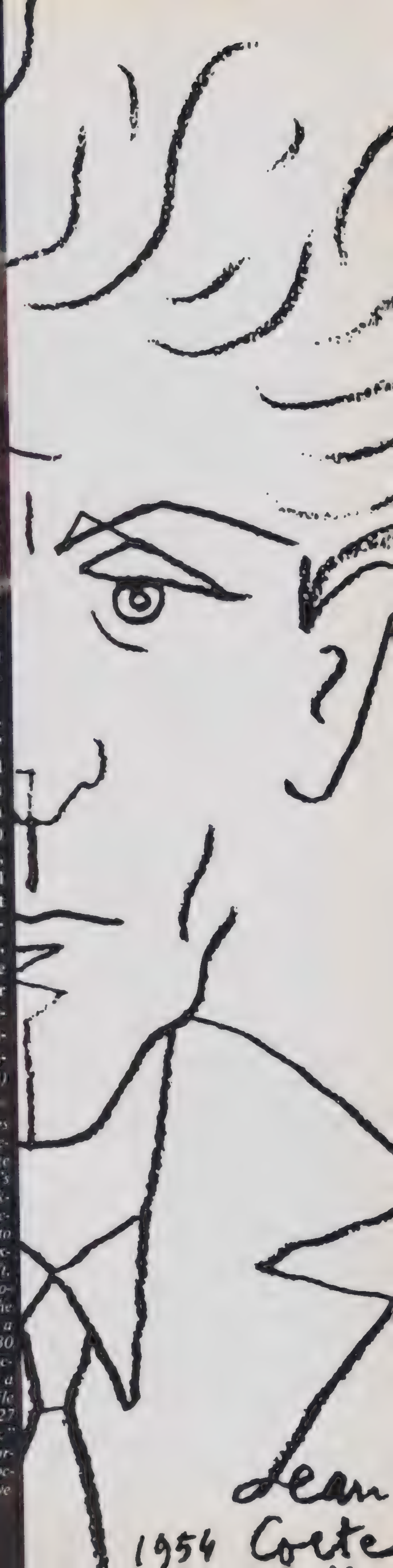
A sleek figure cutting through one of the most exciting periods of art, a stylish egotist with a surreal imagination, he fascinated the geniuses of his age. Now, in exhibition coming this month to the U.S., our chance to see Cocteau's astonishing array of paintings, drawings, movies-artifacts as dazzling as the man himself

BY EDMUND WHITE

Like Oscar Wilde, whom he admired, Jean Cocteau put his talent into his works, his genius into his life. He was the epitome of style, starting with his lean, birdlike appearance—or was it marine? Proust compared him to a sea horse. His clothes were original; he had the sleeves of his sports jackets cut so he could roll them back to show off his beautiful long hands. He rode to World War I in a Mercedes-Benz, wearing an ambulance-corps uniform designed by Paul Poiret. He had his first face lift ("skin cleaning," he called it) in 1935, when he was forty-six. In 1955, when he was admitted to the august Académie Française, he wore an academic uniform designed by Lanvin and two swords, one by Picasso, the other by himself, its hilt a profile of Orpheus with his lyre, worked in ivory, rubies, and gold by Cartier.

His lifelong friend and patron was the acerbic "Coco" Chanel, who sometimes said hateful things about him ("Cocteau? An insect! An *amusing* insect, if you will") but paid for his opium cures, who masterminded the funeral for his dead lover, the novelist Raymond Radiguet (everything white—coffin, roses, horses), and who designed the epoch-making costumes for his plays and movies. The elegant simplicity of these dresses ushered in an era of international *(Continued on page 404)*

This month America celebrates France's enfant terrible in "Cocteau Generations: Spirit of the French Avant-Garde" at NYC's Grey Art Gallery and The Brooklyn Museum. The show and accompanying film festival travel to Miami, Florida, and Austin, Texas. Among the works—far left, from top: Cocteau's portrait of Colette, 1944, and, propped on the chair, his portrait in glass of a young man; a scene from his 1930 film "The Blood of a Poet"; Cocteau as a Belle Epoque dandy in a 1912 painting by Jacques-Emile Blanche; and Cocteau in a 1927 production of his play, "Orpheus." Near left, Modigliani's 1916 portrait of Cocteau, and, right, Cocteau's self-portrait at age sixty-five



De RIBES STYLE: ALLURE AND TRADITION

Civility, urbanity,
a way with inherent
charm: In France,
"la politesse,"
a term designed, it
seems, for Vicomtesse
Jacqueline de Ribes.
Designed, too,
for the style
Jacqueline de Ribes
creates round
her: in dressing,
entertaining...glorious
houses in Paris,
in the country

Strong, fragile, elegant: seemingly contradictory words, often, match Jacqueline de Ribes, left—the atmospheres she creates, the clothes she wears and now designs for other women. At Vicomte and Vicomtesse Edouard de Ribes's country house, right, that means a Proustian/family mix of Louis XVI chairs, old lace pillows, items as refined as a porcelain snuff box, as warm as a cashmere throw: "Every generation," says De Ribes, "has added something."

Horst

ALLURE AND TRADITION

Outside Paris, a De Ribes weekend house, a world of Louis Seize and abundant flowers

"Charm is a capital quality to me," says Jacqueline de Ribes—and it's the quality, too, of the De Ribes north-of-Paris weekend house, a house melding centuries, histories, family objects. Along a spiral stairway (left), rare faience plates are hung like informal prints: plates made ("sub rosa" and in praise of the monarchy) during the time of the French Revolution. In the sun-streaked drawing room, above: Louis Seize pieces, petit point, a Régence commode put with field flowers and ferns; windows—on a monumental scale—are framed by cherry-red cotton draperies. Manicured orange trees, right, guard the house front, their wooden tubs the blue of a De Ribes-designed linen suit: "Nattier" blue, for the eighteenth-century portraitist.

Horst

ALLURE AND TRADITION

Perfection in a Paris house, an elegance of entertaining

Etienne de Beaumont, Paris host, patron of musicians and artists, once introduced his niece to Christian Dior: "This is the hope of the family," he said. Jacqueline de Ribes, then, was fourteen. Today, as a designer herself, she says, "I like rooms that have lots of color, lots of objects. In fashion, you must know where to stop." Beautiful proof, in the De Ribes Paris house, right: A city salon, gleaming with marigold-yellow brocade (a color De Ribes loves for decor, only for small fashion touches); for large dinner parties, left, flower-massed tables fill a gallery hung with eighteenth-century Beauvais tapestries. Above, Jacqueline de Ribes in her abundantly patterned living room/small dining room, a pleasure of printed chintz, faux marble, precious objects. "A room can afford to be overdecorated," she says. "A woman cannot."

Horst

Style—as a matter of detail: a cherished object, a point of view

Tronquois built this Paris house nearly two hundred years ago; but its style, today, is very much that of Jacqueline de Ribes: a wealth of orchids and dahlias, above; a grouping of antique pieces—elegant-necked whippets, metal boxes, marble and enamel eggs. In her bedroom, right: a regal Isabellino (Spanish Victorian) brass bed covered by "plumetis" (embroidered organdy) and blue taffeta; on windows, hand-painted nineteenth-century shades. "Fashion and decor," says De Ribes, "are very different esthetics, with very different rules. In decorating I'm preoccupied with the study of details. What's fascinating is to create a total atmosphere."

ALLURE AND TRADITION

amy irving

The kind of dressing we mean (and summer's the best time to try it) comes across—fast—in one look at the *left*. Amy's wearing a blue denim jacket over a striped button-down cotton shirt with a loosely knotted tie, over a cotton mesh T-shirt. And below all these casual, ready-for-anything pieces . . . the most romantic, voluminous antique petticoat as a skirt! The final touch: the way she wears her hat—a little straw sailor that was part of her *Heartbreak House* costume. Amy loved this totally individual dressing, helped assemble the clothes at the sitting, and said "I'm a romantic, open to possibilities; this is the way I like to dress all the time. Of course, in Santa Fe (she has a home in the mountains of New Mexico), everybody wears jeans and [illegible]t. If you wear mascara, [illegible] overdressed" Jack [illegible] shirt at Dayton's. Jacket at

a singular style

Neiman-Marcus. The petticoat, about $250, F.D.R. Drive, NYC. . . . *Right*, Amy wears Norma Kamali. You'll see another view and more details on the next page. These four pages: hair, Garren for Garren, NYC; make-up, Ariella. Details, more stores, last pages this issue.

There's an offbeat, free-wheeling style that comes from combining elements of the old, the new, the ethnic, the romantic—all in a very personal way. You see its charm and unique appeal in the looks worn on these four pages by Amy Irving...

Jean Pagliuso

There's layering. And then there's layering like this. *This page:* A full-skirted turquoise cotton gauze dress by Norma Kamali. Under that, the identical dress in white. And underneath both, another lacy antique petticoat. Each dress about $84. Saks Fifth Avenue; Woodward & Lothrop; Rich's; Neiman-Marcus; Goldwaters, Phoenix AZ; Liberty House, Honolulu. . . .The petticoat, Jana Starr—Jean Hoffman Antiques, NYC. . . .*Opposite:* Amy's mass of long, curly red-brown hair is held in a flowered cotton scarf worn low on her forehead, emphasizing unusual turquoise-y blue eyes. With it, a big smock-shirt of handkerchief linen, and over that, a vintage vest of window-pane-checked linen. F.D.R. Drive vest. Shirt and scarf, Ralph Lauren. Scarf, about $58. Lord & Taylor; Polo/Ralph Lauren, Boston; Polo/Ralph Lauren, Kansas City MO; Ms., Houston; Polo/Ralph Lauren, Phoenix AZ. . . .Obviously, what counts in this way of dressing, not only the bits and pieces you choose but how you put them together. What it takes: a sense of adventure and a sense of self. Amy Irving definitely has both. She says candidly, "I'm glad to be thirty. I'm centered, aware. And I've learned to listen to what my heart wants, not what other people say." What she wants: "To play every woman in Shakespeare, Chekhov, Strindberg." (Her next project, starring opposite Dudley Moore in Blake Edwards' *Mickey and Maude.*) "And," she says, "I also want to enjoy real life. I have children and a marriage. I know having a family and career takes trade-offs and compromises. My parents did it—wonderfully." Details, more stores, next to last pages

a singular style...**amy irving**

...free-spirited young actress whose singular talent won her an Oscar nomination for her role in the movie *Yentl*, kudos for performances in *Heartbreak House* on Broadway, and in *The Far Pavilions*, HBO miniseries

Jean Pagliuso

malibu

A mini-docudrama in five scenes... domestic life in California-by-the-sea as envisioned by photographer Helmut Newton ...starring actress Daryl Hannah ...and the season's most provocative new bathing suits...

Brief action pa... it's papa's pretty ba... now, the impact of the bathing suits is very real. And for a good reason: this is a season of terrific news. A season of bikinis—for the first time in a long time—... darkly designed ... sophisticated colors ... true of the maillots on their bare ... the desig... ent ... ring all the ... for maximum impact ... actress Daryl Hannah ... of "Kiss Me Goodbye" and "Splash ... Opposite The new look of a bikini: with its wrapped bandeau top, its deep bronze coloring. Christian Dior Beachwear. About $44 of Antron Lycra. Macy's Herald Square; Kaufmann's; Jordan Marsh, Boston; Woodward & Lothrop; Burdines, Dadeland, Fl.; Nordstrom. Next left: A new shape for exercising, for swimming. Giorgio Sant' Angelo's dolman-sleeve suit in elephant grey, pale grey waist wrap. For Capriccio. About $64, of polyester cotton Lycra. Blooming dale's; Burdines, Dadeland, Fl.; Frost Bros. I. Magnin, Liberty House, Honolulu, jewelry, both pages. Van Cleef & Arpels. Hair these pages: Gaffer for Garren, NYC; makeup, Francesca Tolot for Clounet, Los Angeles. Details, more stories, last pages.

Helmut Newton

CHARACTERS

JOHN,
the husband
CHRISTINA
the wife
JULIE,
the baby
BILL,
the neighbors' nephew

THE STORY

SCENE I

Exterior - Malibu beach house, early morning

All of the characters on screen for the first time.
John faces the camera; Christina casts an eye on Julie;
Bill casts an eye on the family group.

SCENE II

Interior - garage, 2 hours later

John - off to play polo - embraces Christina.
Her reaction - decidedly understated.

malibu

Left: The sheer impact of color! Wonderful eye-catching deep purple in a sleek, simple tank suit, from Albert Nipon Swimwear. About $36, of Antron/Lycra. Bonwit Teller; Montaldo's; Rich's; Burdines; I. Magnin; Liberty House, Honolulu. . . . *Right:* Animal magnetism—another take on the bandeau bikini—taupe-and-grey leopard print with a U-wire bra top. By Gottex. About $49, of Antron/Lycra. Saks Fifth Avenue; Jacobson's; Marshall Field's; Neiman-Marcus; Robinson's, California; I. Magnin. Jewelry, both pages, Van Cleef & Arpels. Details, more stores, see last pages.

SCENE III

Exterior - on the deck, noontime

Christina has Julie - and time - on her hands.
Boredom clearly visible. Seagulls hover. What next, one wonders...

SCENE IV

Exterior - at the door, early afternoon

The bell rings. Christina answers the door.
Suddenly, the day looks more promising...

Right—the barest! Fiorucci's very brief, very alluring black bikini with thin halter straps—a sizzler of a suit! About $45, of nylon/spandex. At Fiorucci, NYC. Cartier bracelets. Bassinet, lined in eyelet, and bonnets, previous pages, from Bambola, Beverly Hills. Malibu location, these pages, the house of Mr. and Mrs. Ron Goldman. Details, more stores, see last pages.

malibu

SCENE V

Interior - the bedroom, late afternoon

Electricity fills the air - not to mention the baby's cries. Suspense builds. To be continued...

Helmut Newton

ELEMENTS OF STYLE…CONTEMPORARY, SLEEK, NOTHING EXTRANEOUS…ALL BLACK AND WHITE AND SILVER…SHE'D PART WITH ANYTHING HERE EXCEPT FOR THE COMPUTER…AND HER PERFUME

François Halard

fragrance: your personal

expressions of a woman's style…the way she dresses, the way she moves… the way she lives, the fragrance she wears. Each, a unique reflection …a strong statement of self.

On these pages, the intimate connection of fragrance and setting…revealing four different women, four distinct styles

A thoroughly modern setting (by design consultant Dimitri Levas) reflecting a woman whose style is streamlined, fast moving …whose fragrance could be KL by Parfums Lagerfeld. Fashion and interior details, last pages.

PROUSTIAN NOSTALGIA... AN ABUNDANCE OF FLOWERS, OF MEMORIES. THE STYLE IS UNMISTAKABLE, EVOCATIVE... HER PERFUME LINGERS ON THE LACE HANDKERCHIEF, THE LETTERS LEFT BEHIND

personal reflections

fragrance —its silent dialogue explored

Edited by Shirley Lord

Following the first worldwide Rencontres Internationales de la Parfumerie held in Paris recently, Vogue invited four notable, informed consumers (three women and one man) and one leading expert from the fragrance industry to discuss the meaning of fragrance in our lives:

"The essential function of perfume . . . is to underscore the personality . . . to give a person an internal and external identity" . . . French fragrance industry spokesman, Rencontres Internationales

---

Gay Talese, author of *The Kingdom and The Power, Honor Thy Father, Thy Neighbor's Wife:* Aren't we talking about ego and self-aggrandizement? Isn't that what perfume is—calling attention to oneself? You can judge a person by what he or she wears, not so much in the sense of the brand name as in the fact people make obvious their own "expressions" through their scents.

Polly Bergen, actress (most recently in ABC-TV's novel for television *The Winds of War*), author, businesswoman—newest venture, Polly Bergen Shoes: To me it's a very insecure person who wears overwhelming fragrance. They're in great hopes the fragrance will "save" them or help them in some way . . . either that or they have no sense of smell! It's fascinating that those who wear overwhelming fragrances are the same people who wear dresses that "walk" in the door before they do—you know, who look for entrance items. . . To me, a fragrance is something you should only be aware of on a very personal level. I want only the person close enough to be kissing me to be aware of my fragrance. In the same way, I don't want to be aware of a man's fragrance unless we are dancing . . . or close to each other.

Aileen Mehlé, syndicated columnist Suzy: Frank Sinatra gets *(Continued)*

personal reflections

(Continued) sick if women are overperfumed. If a woman has been sitting in a chair and there is still a scent of perfume when she leaves, he can get physically ill. But I think it's infinitely worse for a man to be overscented than it is for a woman. One of the nicest men in the world is so overly scented I just want to turn the hose on him; but how can you *judge* a man because he wears too much scent. He's a dear darling man but he's still overscented!

Shirley Lord, *Vogue*: If someone's fragrance bothers you, should you ever tell them?

Letitia Baldrige, president of Letitia Baldrige Enterprises, Inc., author of *The Amy Vanderbilt Complete Book of Etiquette*. (An encyclopedia of business manners is due this fall): If it's a really close friend—wanting to help—you could say "you overdo the perfume bit." To the average person you really shouldn't say anything.

Polly Bergen: Being in the cosmetics business for years I have a tendency to say things like "I think you look better with shorter hair . . . don't buy that dress; it makes you look heavy." But because fragrance is very much a part of the *chemical* aspects of a person—tied in to one's *own* body odor, I feel it would be like saying "You smell bad." You wouldn't say it!

Henry (Hank) G. Walter, Jr., chief executive officer and board chairman of International Flavors & Fragrances Inc: In the industry, we think that fragrance, whether it's for men or women, serves two functions: the first is personal—to extend an aura; the second is to please others—which we believe helps give one confidence. . .

"We use fragrance as a physical and emotional hint as to what is coming next . . . to attract and to repel" . . . Edwin Morris, education department of The New York Botanical Garden and consultant on the use of plants in art to The Metropolitan Museum of Art, New York City.

Aileen Mehlé: If self-confidence is part of sex appeal then indeed perfume can help as far as that's con- *(Continued on page 408)*

The fragrance industry is listening closely to the questions women ask today—different, less concerned with: "how old?" more concerned with "how fit?" They note compliments are different, too…"active" not "passive"—not so much "she's lovely" as "she's vital, energetic." All this affects the way the creative perfumer thinks—and produces—for language is always an indicator of change.

And the industry now is using focus groups, surveys, seminars as listening posts to help clarify what you most want to find when you go out to buy a new fragrance.

The chart *below* (the white bars are daytime options; the black bars, evening choices) is a guide based on a growing belief that one important part of your fragrance choice reflects your need either to reaffirm "identity" or

	FLORAL	GREEN	ALDEHYDIC	CHYPRE
1 Confident/Competitive	*White Linen by Estée Lauder (1978), a fine fresh start to any day*	*"Grown-up green," the alluring Enjoli by Charles of the Ritz (1978)*	*Earthy elements give the big "plus" to Calandre by Paco Rabanne (1970)*	*Wear it with flair—Stetson by Co (1981)*
2 Practical/Aware	*A very pretty, attainable Tatiana by Diane Von Furstenberg (1975)*	*Instant influence, Pavi Elle by Avon (1983)*	*Bright and breezy, Oleg Cassini for Women (1979)*	*Senchal by Charles of the Ritz (1981)—a delicate, "moody" fragrance*
3 Understated/Cool	*Find unexpected depths in Lauren by Ralph Lauren (1978)*	*On the bright side, Chanel No. 19 (1972)*	*Piquant hints of unusual hyacinth: Nuance by Coty (1975)*	*The special golden warmth of Azurée by Estée Lauder (1969)*
4 Poetic/Idealistic	*L'Air du Temps by Nina Ricci (1948), a superb expression of femininity*	*Fidji by Guy Laroche (1969) makes all the difference*	*An inspired exotic melange of essences, Anaïs Anaïs by Cacharel (1981)*	*Eau de Caron (1980), a singular mix of nature's best*
5 Intrepid/Adventurous	*"Undertones" give Charlie by Revlon (1973) its great edge*	*Refreshingly different, Y by Yves Saint Laurent (1964)*	*Spirited, memorable, the winning Polo by Ralph Lauren (1978)*	*Made for a man, loved by a special kind of woman: Bill Blass (1970)*
6 Enigmatic/Calm	*Long-lasting spring flowers: Diorissimo (1956), from Christian Dior*	*Citrus from Versailles: Hésperides de la Grande Serre (1978), from Jean Laporte*	*Eau Sauvage by Christian Dior (1966)—for a special kind of person*	*Extraordinary subtlety, Jontue by Revlon (1975)*
7 Sporty/Outdoors	*Down to earth with Blue Grass by Elizabeth Arden (1934)*	*The first "sports" fragrance, Aliage by Estée Lauder (1972)*	*Go with the wind, Calèche by Hermès (1961)*	*Antaeus, a sophisticated undertaking by Chanel (1981)*
8 Excitable/Extrovert	*Beguiling Ivoire de Balmain (1981)*	*Clean and bracing, all-embracing Tabac Blond by Caron (1919)*	*Easy to live with, Grey Flannel (1976) by Geoffrey Beene*	*A perfect balance—Ombre Rose by Jean-Charles Brosseau (1981)*
9 Original/One of a Kind	*First by Van Cleef and Arpels (1976)—a quiet strength*	*The dash and splash of K de Krizia (1981)*	*A blend with sudden "bite," Ciara by Charles Revson (1973)*	*Deceptively sim decisively special, Scoundrel by Revlon (1980)*

to insinuate a totally different one. To that end, new fragrances are being created with "personality" in mind, while the tried-and-true classics are being constantly re-evaluated in terms of the "persona." One thing never changes. Facts are facts; but it is what we *don't* —and *can't*—know about fragrance that gives it its ongoing fascination...

BY SHIRLEY LORD

ORIENTAL

Exotic floral fruity: Nahema by Guerlain (1980)

Magie Noire by Lancôme (1981), a beautiful winning streak

A big experience: Opium Parfum by Yves Saint Laurent (1978)

Affordable nostalgia: tapestry by Mary Chess (1930)

For "grown-up" games, the magnificent best seller: Oscar de la Renta (1977)

Arrogantly aristocratic: Scandal by Lanvin (1980)

Maid by Myrurgia (1921)—means beautiful woman

(It's never understated)

Hot by Aramis (1982)—the finest scent

Custom fit for those with imagination: Gardénos by Parfums Gardénos (1979)

Pheromone by Marilyn Miglin (1979), a touch of Far Eastern magic

Bal à Versailles by Jean Desprez (1962)—a classic for all seasons

Unmistakably sensual: with peach and apricot: Femme by Parfums Rochas (1942)

Unmistakable: Vanderbilt by Gloria Vanderbilt (1982)

Diorissimo by Christian Dior (1980)—pure flowering of the senses

For only add to mystery: beautifully: Mitsouko by Guerlain (1916)

An enticing elusive style of its own, Symbiose by Stendhal (1976)

Fast-paced: Lizardo by Ralph Lauren (1979)—not for dullards

Sheer opulence: soothing to all senses: Ki by Parfums Lagerfeld (1983)

(Not for daytime sports)

Six o'clock appeal: Chantilly by Haubigant (1941)

A right luxury: Molinard de Molinard (1980)

An executive's choice. Must de Cartier (1981)

Breathtaking: Nuit de Noël by Caron (1922)

Flowers alone were never like this. Raffinée by Haubigant Paris (1982)

America's own great classic, Youth Dew by Estée Lauder (1953)

Simply incomparable: Shalimar by Guerlain (1925)

ANIMAL

Kouros by Yves Saint Laurent (1981), wild herbs/"tamed" technology

Musk makes all the difference in Bonne Bell's Skin Musk for Men (1982)

Light musk underscores Madame de Carven by Parfums Carven (1979)

From Hungary. Paraguay. all corners of the earth, essences glow in Azzaro (1979)

A surprise note when you least expect it, Missoni by Missoni (1981)

Jovan's new floral Whisper of Musk (1984), a voice to be heard

Aramis 900 (1972) —a force to be reckoned with

Instantly exciting, feminine: Jean-Louis Scherrer (1982)

Holy Smoke Oil (1960) —a "hot" bouquet from Caswell-Massey

You can win it all with four different animal essences from The Perfumers Workshop (1973)

Long lasting: Tigress by Faberge (1938)

Aromatics Elixir by Clinique (1972)—lives or breathes on your skin

High strung sorcerer: animal strength: Miss Dior by Christian Dior (1947)

Legendary for Men (1978): dominance of a bottle

Heady exotic: green and animal notes: Drakkar Noir for Men by Guy Laroche (1984)

Top place in the team: Jacomo de Jacomo (1980)

Avance Night Musk by Prince Matchabelli (1983)—a little goes a long way

Fast lift to the spirit: Halston Night (1981)—to last all night

SPICY

As intricately "textured" as his clothes, Gianni Versace Parfums (1982)

Chimere by Prince Matchabelli (1979)—just enough mystery

130 ingredients blend to a mellow finale in Nino Cerruti Pour Homme (1979)

The elusive persuasion of Macassar by Parfums Rochas (1980)

Exclusive to the Boutiques Caron: Pois de Senteur (1927), hints of hyancinth, warm rich spices

Honey Water from Crabtree & Evelyn (1976) —quiet appeal

Clear cut and appealing, Bill Blass for Women (1978)

White flowers as they've never smelled before— Laura Biagiotti (1983)

Habit Rouge by Guerlain (1964)—a rare discovery

Cinnabar by Estée Lauder (1978)—when one night is too long

Coriander base: alive with unusual flowers: Epoli by Max Factor (1981)

Celebrate with a rich Wedding Bouquet from Hoyt (1981)

Spiced for those who know: Givenchy Gentleman (1974)

Sensuous florals and spices: Ruffles by Oscar de la Renta (1983)

Made to be memorable: Michelle by Balenciaga (1980)

Fontana (1974) by Claire Burke: a charming way with spice

Hawaiian White Ginger by Avon: unique in its poignancy (1965)

Adorable spicy-green and floral notes: Estée by Estée Lauder (1968)

MODERN

Floral complexity: Lotus de Nuit from Revlon's new Fleurs de Jontue collection (1984)

Light, yet amazingly lingering, le Jardin de Max Factor (1983)

An unusual, specially flowering bouquet, Cie (1977), "picked" by Candice Bergen

Wake up with a dream of a fragrance from Niki de Saint Phalle (1982)

Remarkably ingenious. Ciao by Houbigant Paris (1980)

Quorum by Puig (1981) —exacting and elegant

An intriguing elegance, Sand & Sable by Regency (1983)

Guaranteed black magic, Giorgio of Beverly Hills (1981), as spectacular as its packaging

Love at first sight: Paloma Picasso (1984) —fragrance and bottle

A captivating composition of essences from India and the world: Kedra by Jean Couturet (1983)

Intriguingly metallic: the first unisex perfume from Shiseido (1974)

Be charmed by Pavlova by Payot (1977)

The modern way with an opulent perfume from Shiseido (1965)

Nothing captured nothing gained: Champagne by Germaine Monteil (1983)

Infini by Caron (1970)—as the name suggests, has infinite possibilities

Plaisir de résistance: intimate by Revlon (1955)

A scent to treat: Divinescence: Esprit de Parfum (1983)

Bursting with life: Vivre de Molyneux (1974)

THE ART DECO SETTING...A DELIBERATE ELEGANCE...AN ENVELOPING GLAMOUR...STRONG ECHOES OF THE '30S...AND THE HAUNTING PRESENCE OF FLOWERS—IN THE LEMPICKA PAINTING...IN HER PERFUME

A fragrance that
speaks volumes.
by Paloma Picasso.
Dress, OMO Norma Kamali.
Details, stores, last pages.

Sheila Metzner

fall fo

From 43 key designers in 5 cities, a preview of fall/winter. A season that warrants a close look-in-advance: this is the moment when designers make their greatest effort and the results determine the course of fashion for months to come. In other words, the impact of what you're reading about now will be felt—in one way or another—for a long time. Fall is also the season that has, for most women, the most appeal, the greatest drawing power. Here, a look at how it's shaping up and a look at what designers were thinking as they started their collections...

Patty Dryden

recast...

NEW YORK: **Basco—Gene Pressman; Lance Karesh; Geoffrey Beene; Bill Blass; Perry Ellis; Norma Kamali; Anne Klein—Donna Karan, Louis Dell'Olio; Calvin Klein; Ralph Lauren; Stephen Sprouse; Zoran**
PARIS: **Azzedine Alaïa; Chloé—Guy Paulin; Dior—Gérard Pennerous; Jean Paul Gaultier; Givenchy; Kenzo; Karl Lagerfeld; Claude Montana; Thierry Mugler; Sonia Rykiel; Emanuel Ungaro**
MILAN: **Giorgio Armani; Laura Biagiotti; Fendi; Gianfranco Ferre; Krizia—Mariuccia Mandelli; André Laug; Luciano Soprani—Soprani and Basile; Valentino; Versace**
LONDON: **Body Map—David Holah, Stevie Stewart; Katharine Hamnett; Betty Jackson; Jean Muir; Vivienne Westwood**
TOKYO: **Comme des Garçons—Rei Kawakubo; Matsuda—Matsuda, Itsuko Nagashima; Issey Miyake**

A look at silhouette ... Line starts at the shoulder. But shoulders, though pronounced, are not exaggerated. There is a softness, a roundness to their shape.... **From there, the line is narrow—narrow to very narrow. Body conscious. Pared down.** But nothing is tight, nothing is molded. This is a softer, "curvier" kind of narrowness—fluid on the body, often held at or near the hip either by a belt or by one of the season's key effects—draping or shirring. There are clothes that slide along the body, then flare or have pleats. **And everything is elongated** emphasizing the narrowness. Proportions shift. Jackets are longer. Cardigans are longer. Pullovers are long. Coats are long. The overall effect: long and lean, whether a designer achieves it using pants (nine times out of ten this fall), a longer skirt, or a shorter knee-length skirt with elongation on top.

● The look of a woman for fall—an easy, oversized trench coat, a beautiful blouse, soft trousers, a flat shoe... and hair that's shorter

What to watch for ... Coats—key players for day. A coat plus its under-pieces becomes, in many instances, the season's suit equivalent. The scale: oversized, dramatic, rounded shoulders, sometimes big rounded lapels ... **The most prevalent new shape—the trench coat.** Also news: polo coats, men's British warmers, overcoats. Classic-sounding coats, but a lot gutsier, and with the kind of presence that anchors a total look for day.... **Pants—the outstanding theme in day dressing,** collection after collection. The shape to watch: a totally new trouser—much fuller and rounder at the top, the softness tapering-in from there. The whole outline of pants dressing has changed. Something else to watch: narrow pants based on ski pants with or without stirrups.... **Crushing, shirring, draping**—effects you see everywhere for fall. To add softness. To define the narrowness of line. Pants that crush at the ankle. Oversized pullovers that crush at the sleeves and at the hem. Shirred furs. Shirred yokes. Draping on a skirt. The draped back of a dress.

What to watch at night.... **The operative words: fluid, liquid, narrow—and easier, it promises to be a season without overblown effects. Simplicity is another word that applies. Fabrics, not only luxurious but very thin, sometimes transparent.**

Many designers reinterpreting their day shapes in these "heightened" fabrics, with a distinct change of accessories....Clothes more covered than bare—or with a sneaky bareness: a bare back under a jacket, draping that reveals bare skin....Pants at night—with a matching top (a new version pyjama) or under a jacket—all the pieces in luxurious fabrics....The simplest shapes for dresses—often based on a T-shirt shape—but in lace, velvet, even rhinestones(!). Lengths at night: long *and* short.

● The overall mood: simpler, pared-down. There's less exaggeration, less "aggressiveness." New thoughts—in everything from coats to pants to evening—evolve in a calmer atmosphere.

The season ahead: Less extreme. More relaxed. Softer, softer, softer

Menswear . . . remains a strong influence. If anything, it has become a classic; but the interpretations are different. The big effort—to soften and feminize the look, to use it as a base and then go on. Sometimes, the menswear effect is merely in the fabric. Sometimes in the scale and shape of a coat, the attitude of a jacket. Or in a shoe that takes off from a man's walking shoe (for day), from a man's slipper (for evening). The elements—deliberately—are put together very differently. What you won't be seeing—the whole package.

What about color?—After last year's preoccupation with black, what happens now? While many designers talk about a return to color, very few are actually talking about vivid brights. The direction—a palette of natural colors—creamy beiges to brown, camel, vicuña. A strong surge of ivory and white. Some greys and navy. As accents or for contrast: deep bottle green, cranberry red, wine. As a shot of real color—real red. Black does continue at night, but rarely is it "unrelieved"—meaning you'll see black with color or with metallics.

- Constants: a flat shoe for day...a classic man's belt...paler makeup, brighter lips ...a shorter haircut!

Textures—never more important as far as overall effect. When a season promises to be more sophisticated, "luxurious," that quickly translates to a luxury of fabric. For day: menswear fabrics are often mixed in interesting, unmatched combinations: tweeds, plaids, flannels, covert, cavalry twill, gabardine. Many of the best: patterns/fabrics created exclusively for individual designers. . . . Soft fabrics for day: cashmere, alpaca, angora, lambswool, camelhair, wool velours. . . . **The real standouts—soft jerseys:** jersey in silk, wool, cashmere, angora—for day and night. . . . **The key to fabrics at night—**their softness and thinness. Most appealing—the "liquid" fabrics that fall and slide on the body. The luxury of evening fabrics—heightened this fall by unexpected combinations: beading with camelhair, satin with flannel.

...fall

Patty Dryden

In asking designers about the season to come, we found more than the "flavor" of fall. How they approach the season, the women they design for, and how they approach fashion itself leads to some very interesting discoveries...

What's striking about this season: the greater freedom of expression, a looser attitude. That idea, summed up by Ralph Lauren, talking about the length of hair for fall: "It's a modern world of choices where a woman can look good with longer or shorter hair as long as the cut captures her sense of style."

A designer's sense of style, obviously, is where fashion begins in a real sense. What's interesting this fall: the way several designers are determined to go back to their original style inspiration. From Giorgio Armani—"I have begun again to work on a really 'Armani' spirit. And I think this is only the second season that I am doing 'Armani' clothes again after several years of not doing 'Armani' and this will be a winter collection in the same vein as spring but with small changes, naturally. . . . For a modern woman who moves well, who is comfortable in her clothes, and doesn't want useless frills. She is very feminine, but she moves like a man."

Similarly, from Sonia Rykiel—"I am returning for the first time in twenty years to the first woman I loved and made clothes for. And I sense her as completely modern, completely contemporary, completely right... What is she wearing? She is wearing her body... The key silhouette of the collection is an attitude. . . . A woman who is slender as a reed, sculptured, but who can play with things like wings, like capes, like coats. . . . She still wears high heels, but she is also barefoot."

As she approaches a collection, Mariuccia Mandelli of Krizia always designs "for a special woman. She has many facets to her personality—and on any given day she may wake up in the morning and decide she wants to show a different face to the world than the day before—in my collections I try to give her all sorts of possibilities because she is inventive, witty, eclectic, and hates uniforms. She is also capable of being slightly 'crazy' ". . . . **On the subject of length and proportion:** "There is a place on a woman's leg that is best for her and best for the proportion of what she's wearing. Perhaps this season my skirts are a little longer—I hate knees; they are one of the least attractive parts of the body [I always wear pants myself in the daytime], so my skirts always cover the knee but usually have a slit somewhere."

Another (final?) word on the subject of hemlines, from Geoffrey Beene—"I don't see any major upheaval because the idea of one definite silhouette, as such, is finished and hemlines are supposedly not a controversy."

What has probably replaced "hemlines" as the most overworked word for fall—menswear. Designers, not surprisingly, have a range of opinions on the subject. But, perhaps, the most sensible, from Karl Lagerfeld: "A menswear look is part of the new classics, in a way. But you cannot insist on that endlessly—it would be very boring."

Another word you're going to hear a lot of—suppleness, or softness. One of the best—and most graphic—expressions of what that means to the way a woman dresses, comes from Emanuel Ungaro. He feels that a woman, this fall, will be "wearing liquid clothes, everything very supple, a total ease. It is as if I treated fabric as though it were knit. This has always been a particular effort of mine—to liquify my clothes—that they accompany the body, that there is no constraint. Nothing is interlined, nothing is rigid. But it is cut in an extremely rigorous way. . . . The effect is 'liquid'."

This promises to be a season of attractive, wearable clothes. One of the reasons: **the way designers themselves realize that "fashion" per se has changed.** Says Calvin Klein: "The news is in the non-fashion of it all." He describes his clothes as "well-cut new classics, all very American." But even an avant-garde French designer—Thierry Mugler—can agree. "More than ever, it is a fashion that is no longer fashion. It is really very simple clothes, all very comfortable." To Soprani, working in Milan, "fashion must be at the service of women, not women at the service of fashion." He counts as his greatest influence—"the street. Whether Fifth Avenue or Via Montenapoleone—the way women dress in real life. Sometimes I see things that seem in total contradiction to modern life—or, on the contrary, I see women who seem totally modern, simple, free and easy."

On a similar note, from Ralph Lauren: "My traveling reinforces what I see in American women. All women—American, French, Japanese—want to look and feel their best. They want to look and feel attractive, comfortable, and to have a confidence about themselves. A common thread around the world appears to be that all women want clothes that suit their life style, that look and fit beautifully, and that won't go out of fashion tomorrow."

In the end—in the words of Geoffrey Beene—"Women need clothes that are beautiful and comfortable and useful. That never changes."

Starting next month, you'll begin to see just how designers' words actually translate into new looks. One thing seems certain: there will be as many variations of any idea as there are designers—that's the reality of fashion today.

plotting a direction

forecast

What adds to the "cool": light colors, crisp fabrics, shapes that slide from ample shoulders to a soft narrowness. Example: the striped (stripes are news!) raw silk chemise, *this page*, by Luciano Soprani. About $500. Bergdorf Goodman; Suzy, Great Neck NY; Filene's; Garfinckel's; Linda Dresner, Troy MI; Poupée, Palo Alto CA. . . . Another great look, another strong stripe, *opposite:* Oscar de la Renta's dashing belted-in-back linen coat dress. About $625. Late May at Saks Fifth Avenue, NYC; Nan Duskin; Martha, Palm Beach and Bal Harbour; Bal-ots. Loretta Blum, Davis. Frost Bros. These ten pages: hair, Odile for Bruno Dussange Salon NYC, make-up, Margaret Avery. For details, more stores, see next to last pages this issue.

Eddy Kot...

THE REAL THING

One problem with summer: finding real clothes—clothes that are polished and put-together but cool enough for hot city days when you have to be dressed. This season, on these ten pages, you'll find very attractive ways to keep your cool

One of the delights of the season, a skirt that wraps or ties, holds the body in an interesting way. Zoran's, *this page*, is of white linen, mid-calf length, held close with Velcro (about $250). Another delight: sweaters for summer, with all the versatility of their winter counterparts but knit of cool cotton, linen, silk, sometimes cashmere and silk. Here, Zoran's bulky knit silk pullover (about $400). June at Zoran, NYC and Washington DC; Colitti, Millburn NJ; Linda Dresner, Troy MI; Jackson Graves, Minneapolis MN; Macy's, San Francisco; Nat Renfrew of Canada. . . . Another winner: Halston's funnel-neck chemise of thin wool crêpe, *opposite page*. Sleek and sophisticated, but so uncomplicating it could become this season's standby; Halston Originals, about $790. Altman's; John Baldwin; Lillie Rubin-South & West; Balliet's; Neiman-Marcus; Sakowitz. Details, additional stores, last pages.

THE REAL THING

THE REAL THING

The stripes keep coming. *This page:* Giorgio Armani's menswear-inspired striping of greys with white for a button-front cotton chemise as easy to wear as a shirt, but totally businesslike. About $300. Saks Fifth Avenue; Gidding-Jenny; The Avenue, Omaha NE; Harzfelds; I. Magnin; Nordstrom, Seattle. . . . Now your three-piece suit can be, *opposite:* Calvin Klein's safari-inspired jacket (about $310) and mid-calf skirt with easy-moving pleats (about $180), both of blue chambray linen; and for a blouse, a smidge of cotton-knit tank from his new Underwear for Women. Without the tank, it's a perfect two-piece dress. Macy's, Herald Square; Filene's; Nan Duskin; Burdines. Details, more stores, last pages.

Eddy Kohli

THE REAL THING

You couldn't ask for anything simpler or easier to manage than, *this page*, Giorgio Armani's black linen pants, cropped below the calf, very soft (about 30) worn with his lout grey moire

Omaha NE. Top a

adding another d mension to the suit's classic lines. About $650. Portrait designed by Laura Biagiotti. Farmer's Daughter, NYC; Annine, Englewood NJ; Szor-Diener/ Esther Wolf, Houston; Areta Farrell, Beverly Hills. . . .

Beauty Note: For a finished look in makeup this season: natural colors. *Opposite:* Merle Norman's Sun Bronze foundation, Moist Lip Color lipstick in Pink. Details, more stores, next to last pages.

In the same context of "appropriate," polished dressing, there are wonderful looks that start with pants rather than skirts. For instance, *opposite*, Basile's grey "suit": the well-tailored wool gabardine pants so finely striped they could be textured; the generously scaled fly-front jacket in a solid grey linen . . . its credentials as impeccable as any grey flannel suit's. Jacket, about $693; pants, about $245. Barneys; John Wanamaker; Claire Pearone, Troy MI; Perkins Shearer, Denver; Pino's, Seattle WA. . . . And, *left*, from Adele Simpson, another of the season's ubiquitous safari shirts, in pale grey belted over darker grey pants, both in an interesting herringbone-weave cotton. For softness, a long chiffon scarf. Suit, about $440. Lord & Taylor; Saks-Jandel; Rich's; Lillie Rubin-South & West; Parisian, Birmingham AL; Balliet's. Details, additional stores, last pages.

Eddy Kohli

THE REAL THING

Medical newsfront:

YOUR BODY DEFENDS

Today's move ahead in health research: decoding your body's immune system for better disease-fighting — against colds, even cancer

BY MELVA WEBER

Within your body there are billions of living cells; amid and within the cells, a ceaseless war goes on against invading bacteria, fungi, viruses, foreign debris, toxins, cancer. The command network that directs this unending battle is your body's immune system; its function is the frontier of today's medical research.

The science of immunology began with an effort to understand the body's resistance to infection. How is it that we ward off colds sometimes, sometimes not? Why, once we have had mumps, measles, or chickenpox, do we seldom come down with these diseases again? But resistance to infection, once thought the only function of the immune system, is instead just one of its numerous activities.

The immune system can work *against* the body by interfering with organ and tissue transplantation, with the transfusion of blood, and with the survival of the newborn. It must be manipulated to prevent these rejections. The system can cause diseases, called autoimmune disorders, by injuring normal tissue. The system can produce allergic, or hypersensitivity, reactions when it performs with excessive and inappropriate zeal. But when the immune system works in the interests of the body, as usually it does, it constantly protects the "self" against the ever-present onslaught of the "other," invasive or foreign substances.

Your blood contains both red and white cells. The hemoglobin molecules in the red cells carry oxygen; the white cells include lymphocytes, which are the cellular part of your immune system. The liquid part of your blood, called serum, also contains molecules called antibodies, which are manufactured by one group of lymphocytes. This is the "humoral" or seral part of your immune system.

Though mistakes can be made, the cells and molecules of the immune system are "smart"; they can recognize, remember, and react selectively to foreign substances (called antigens) and some of their number can attack and remove them. Through immensely complicated teamwork, they summon, direct, and regulate each other; they even issue orders for replacements, and manufacture an array of potent chemical substances.

The cellular part of the immune system works with T (for thymic) cells. Each T cell is programmed for the kinds of antigens with which it will react. T cells make up about 70 percent of the lymphocytes circulating in the blood; B cells, basic operators of the humoral system, make up the remaining 30 percent. T cells are divided into activated cells, memory cells, helper cells, and suppressor cells. When suppressor activity is inadequate, autoimmune responses can happen, and the body's own healthy tissue is attacked. When suppressors are overactive, the result can be immune deficiency, with danger to the body of being overwhelmed by invaders. AIDS (for acquired immune deficiency syndrome) is one example of an immune deficiency condition.

The humoral process involves antibodies, molecules of proteins called immunoglobulins, made by the B cells, that work by finding and attaching themselves to antigens, or foreign substances; their action summons killer cells, macrophages and other entities that can both kill and clear away the offending substances.

IN TRANSPLANT SURGERY, MUZZLING THE GUARD

Transferring tissues or organs such as kidneys, heart, or liver from one human body into another—with the expectation that the transplanted flesh will become incorporated with its new bodily environment—is an almost incredible feat of modern medicine. But to the immune system of the body receiving the transplant, it's an invasion by foreigners. The system mistakenly tries to protect the body; it deploys its B

cells and T cells to attack the alien substance. Killer T cells, activated by helper T cells, attack transplanted tissue directly; B cells pour out antibodies to destroy unfamiliar materials that could lead to infection. If the immune system succeeds in this battle, the grafted tissue, such as a donor's kidney, is rejected. The transplanted organ fails to function and begins to die.

If the transplant—and in critical cases the patient receiving it—is to survive, the immune system must be shut down so the body can accept foreign tissue. To prevent transplant rejection, the patient is given immunosuppressant drugs. This creates a grave risk. The patient, already weakened, becomes highly susceptible to infection or cancer and has no defense machinery in working order. For twenty years or more, the suppressant drugs were also dangerous. They could kill the bone marrow cells that produce blood components, and some raised cancer risks or caused side effects like high blood pressure, diabetes, ulcers, and fragile bones.

The good news today—and the reason there is currently a great burst of organ transplant operations—is a new immunosuppressant drug, cyclosporin A. First identified in a soil fungus, the compound was tested as an antibiotic and found not very effective. It wasn't much good as an anticancer agent, either, and was shelved. But when a Swiss immunologist, Jean Borel, decided to test the substance for suppressant action, cyclosporin's true role was revealed. The substance appeared capable of suppressing cellular immunity—thus preventing graft rejection—without killing the T cells.

After the extended animal tests, clinical trials of cyclosporin in human transplant patients yielded extraordinary results. With this drug, 90 percent of transplanted kidneys were in place and functioning, unrejected, one year after operation. Before, only about 50 percent could be expected to survive.

Liver transplants, before cyclosporin, survived for the critical first year in only about one-third of patients. With the advent of cyclosporin, seven out of ten transplanted livers are achieving the one-year mark, and the world is watching to see what long-term results will be.

Heart and heart-lung transplants, the most exciting and dangerous transplantations of all, essentially were dropped out of surgical practice after a flurry of operations in the late 1960s because most of the recipients eventually died. With cyclosporin, heart and heart-lung combination procedures are being scheduled again. At Stanford University in California, where about one-third of all heart transplants in the world have been performed, cyclosporin has influenced the recent highest-ever success rate. Eight dramatic heart-lung transplant operations have been performed at Stanford since 1981. Five of the patients are still living; one woman, a year and a half after her heart-lung graft, is leading an active working life. The U.S. Food and Drug Administration has approved cyclosporin for use in kidney, liver, and heart transplant.

With its capacity for selective immunosuppressant action, will cyclosporin be a candidate for treating some of the autoimmune diseases, where the immune system attacks its own? Research scientists are carefully exploring the possibilities, including the risks. A derivative of cyclosporin, which doesn't even have immune suppressant activity, appears able to kill malaria parasites.

INTERFERON: PRIZE PRODUCT OF THE IMMUNE SYSTEM

In a laboratory near London some twenty-seven years ago, a pair of cell biologists were trying to find out why a human being can become infected with only one kind of virus at a time. Their scientific probing led them to interferon, a protein substance released by cells infected with virus, a chemical message from dying cells to those not infected to let the enemy go no further. The uninfected cells that receive the interferon message become able to prevent viruses from multiplying, stopping the spread of infection. Interferon can act quickly, whereas it may take days to produce antibodies; so interferon appears as a first line of defense against viruses. It can definitely stop some minor viral infections, such as the common cold.

Interferon has other effects. It causes changes in the body cells that affect other immune activities. Early on, investigators were excited by its possibilities as a cancer drug; it appears to help some lymphocytes and macrophages to recognize and kill tumor cells.

The path to medical use of interferon has been a steep one. At first only tiny amounts of the substance were prepared, at great cost, from enormous quantities of donated blood. But the fast-emerging recombinant DNA technology promises to provide adequate amounts of pure human interferon so that research—and eventually, widely available treatment—can go on. This "cloned" interferon is made by inserting the interferon gene from a human cell into a bacterial cell, which reproduces; and all its progeny are able to make interferon in abundance.

Public excitement ran high as stories about interferon appeared. Here might be the answer to cancer; interferons (which turn out to be not one but many substances) fired scientific and research efforts, and stimulated financial investment. With generous supplies of cloned interferon in the immediate offing, clinical applications are under way in two major areas: human cancer and viral conditions. Progress, particularly in cancer treatment, has been slow; but some cancers may respond to interferon therapy.

Cancer interferon research has centered on Hodgkins disease, malignant melanoma, non-Hodgkins lymphoma, chronic lymphocytic leukemia, multiple mye- *(Continued on page 407)*

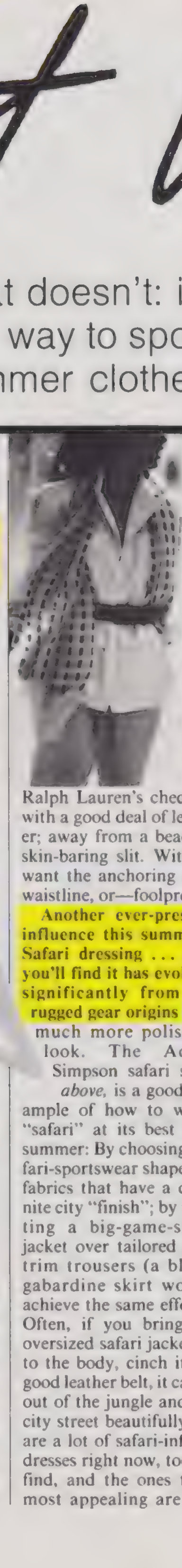
VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

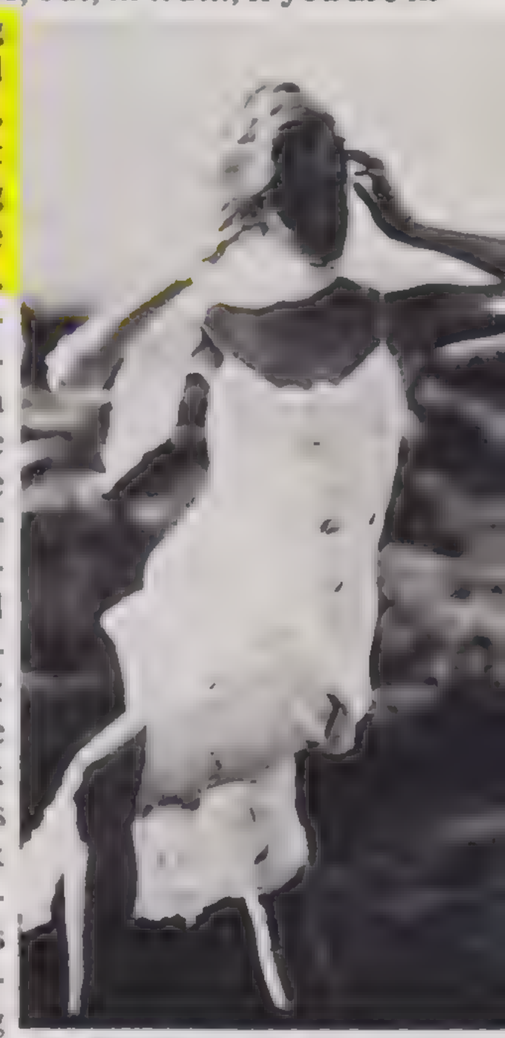
What works and what doesn't: if you're wearing a terrific sarong skirt . . . looking for a way to sport safari dressing . . . want to add polish to summer clothes or pieces to wear under them

In terms of prevalence—and simple attractiveness—**sarongs are, pretty much without doubt, the skirts of the season. One of their strong points is the variety they allow**—in the way you can tie them, knot them, alter a skirt's length or fit on your body; and the approach you take to wearing a sarong skirt can be more than an arbitrary choice. Knotting a bright scarf low in front, as we did to make the sarong in the sketch, *below,* can lengthen the look of a woman's torso. Hiking a sarong up high on the waist can create a charming "paper-bag" effect and effectively shorten the skirt's length. Another way to shorten the length: folding fabric over at the waistline before tying the knot (the folded material can be hidden inside the skirt, or exposed on the outside to create the interest of a panel). Wherever—or however—you knot a sarong this summer, some tips: you'll like it best if fabric lies smoothly at your hips, the way it does with Zoran's tube-of-a-sarong *far left.* If you knot the fabric or a scarf as a sarong, you'll want to make sure it's wide enough to overlap sufficiently. We showed Ralph Lauren's checked sarong, *bottom left,* with a good deal of leg exposed for hot weather; away from a beach, you'll want less of a skin-baring slit. With any sarong, you may want the anchoring security of a belt at the waistline, or—foolproof—a hidden safety pin.



Another ever-present influence this summer? Safari dressing . . . and you'll find it has evolved significantly from its rugged gear origins to a much more polished look. The Adele Simpson safari suit, *above,* is a good example of how to work "safari" at its best this summer: By choosing safari-sportswear shapes in fabrics that have a definite city "finish"; by putting a big-game-style jacket over tailored and trim trousers (a black gabardine skirt would achieve the same effect). Often, if you bring an oversized safari jacket closer to the body, cinch it with a good leather belt, it can move out of the jungle and onto a city street beautifully. There are a lot of safari-influenced dresses right now, too, you'll find, and the ones that are most appealing are pretty, polished. They also tend to fit the body much more precisely than "gear."

Bare legs and flat sandals have a wonderful summer appearance; but, in truth, **if you are in a city or looking for a more finished way to dress, you're going to get that by wearing hose and more dressed shoes.** Look at the on-the-street clothes, *below left:* There's a very definite white stocking and a pale pump with Oscar de la Renta's blue-and-white striped dress, *left,* to provide the polish it needs in a city. We also added black hose, heeled pumps to Armani's black cropped pants, *below.* Shorter pants almost always require matching stockings to finish them. Black stockings and shoes extend the line of these pants. They make legs look longer, too.



Another area that requires some thought and planning: what you're going to wear under clothes as sheer, breezy, and bare as the Mira de Moss crêpe de Chine dress, *above,* and on page 328. The first thing to remember: To look for underwear pieces that are as close as possible to your natural skin color—or summer tan. When you're wearing thin fabrics, reaching for white—or just any beige shade—is going to leave you with a pronounced line showing through. More and more manufacturers are answering this need by designing a variety of flesh-colored, strapless, brief little underwear solutions. Some are one-piece body stockings. The answers are there if you search them out: It's a bit of planning that pays off well. ▽

Caress. Before you dress.

Before you slip into anything at all, slip into the softness of Caress.® Because Caress isn't a soap. It's the body bar with bath oil. So it can't dry your skin the way soap can. And after all, shouldn't your skin be softer than anything that goes next to it?

For the soft
you can't get from soap.

HEALTH *style*

The psychology of spending...dieting strategy: the buddy system... improving your speaking voice...

SWIMMER'S EAR

Water left in the ear after swimming sets the stage for a painful infection known as swimmer's ear. There is a simple solution: Anytime you get water in your ear, squeeze an eyedropperful of plain rubbing alcohol into the ear canal. The alcohol evaporates quickly and dries out the water in the ear; it also kills any bacteria that could cause infection.

Swimming is the one exercise that lets you work out this bare without risking injury—water supplies the support!

Swimming handbook A manual of water exercises that give even non-swimmers a strength and aerobic workout: *Aquacises: Terri Lee's Water Workout Book* (Reston).

Swimming: it's pure pleasure, and it's one of the best total-body exercises going. It strengthens muscles, builds cardiovascular fitness, and is practically injury-free (especially if—as any exercise should—the workout starts with warm-ups, ends with cool-downs). Swimming helps to speed weight loss, using between 360 and 750 calories during a non-stop sixty-minute workout. To boost swimming's calorie-burn, keep a steady pace during laps, then finish off with speed sprints.

"To improve my strokes, I like to supplement swimming with weight workouts," says ABC-TV sports commentator Donna de Varona, Olympic swimming gold medalist. "I use flippers when I'm swimming to add resistance and to work my leg muscles more efficiently. Flippers 'plane' the body properly with the water, help to streamline your stroke, add speed, interest." Donna also recommends flat swimmer's paddles: "They automatically correct arms' pulling motion and improve your stroke even after you remove them."

Because many health-club pools today are small and crowded, lap swimming—interrupted by stops, turns—can lose its aerobic benefits. Alternative: high bobbing. Start floating vertically with arms at sides in water that will be one to three feet over your head. Bend knees in a frog kick, pulling arms above head, and sink until feet touch the bottom of pool. Now thrust arms down to your sides, and push off with feet from the bottom, rising until head and shoulders bob out of water. Repeat. Bounce in place, working up to twenty minutes. (From "Aqua Dynamics." For booklet: write to President's Council on Physical Fitness and Sports, Washington DC 20001.)

Open-water ocean swimming is a refreshing switch from pools. The high concentration of salt helps to keep you buoyant, allowing easier, longer swims. And "women's higher level of body fat makes them more buoyant, better insulated, and stronger than men in the long haul—perfect qualities for ocean swimming," says open-water swimmer Michael O'Shea of NYC's Sports Training Institute. His advice: Before you go in water, check authorities about currents, riptides, low-tide times, temperature, and the nature of ocean (or lake) bottom; always swim parallel to, not away from, the shore. Swim with a partner; but—in case a wave separates you—be certain you're strong enough to swim alone.

Injuries to swimmers are few, but James Cardone, physical therapist and director of NYC's Biofitness Institute, advises, "The breast stroke's kick can aggravate problem knees. Lower back pain sufferers should avoid breast and butterfly strokes."

Watch for: Candy Costie and Tracie Ruiz going for gold in the new Olympic event of synchronized swimming.

MAY SENDOFF **May is National Physical Fitness and Sports Month, and May 6–12 is National Fitness Testing Week; exercise centers across the country are offering evaluations of total-body fitness.... And this month, the Olympic torch starts its cross-country journey to the summer games. The torch-bearers are amateur athletes who run in relays accompanied by employees of corporate sponsor AT&T.**

DIET STRATEGY: MIX IT UP

If you mix equal parts of whole milk and low-fat milk, after a few weeks, you'll find it easier to switch to full-strength low-fat milk, or low-fat mixed with skim milk. . . . Combine two egg whites and one yolk to replace two whole eggs in recipes for baked goods. . . . Cut salad dressing's calories by diluting one teaspoon of creamy dressing (blue cheese, Thousand Island, etc.) with skim milk. (Calorie/fat-reducing tips from Covert Bailey's new Fit-or-Fat Target Diet, Houghton Mifflin Company.) . . . And to wean from caffeine, mix half decaf with regular coffee, whether you're using instant or fresh ground.

DENIS PIEL

"THE PROFESSIONALS AT JHIRMACK SHOW YOU WHAT TO DO WHEN YOUR HAIR WON'T DO ANYTHING."

What do you do when you can't coax your stubborn hair into behaving? Here are some helpful hints from the haircare experts at Jhirmack.

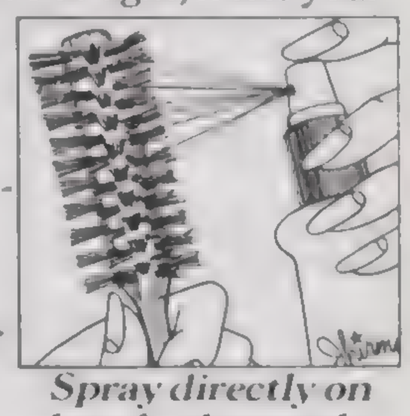
How to wash your hair. It's important to choose the correct shampoo, and Jhirmack offers four: E.F.A. for dry, Geláve for oily and Geláve for normal hair, plus Nutri-Body™ for fine, thin or limp hair. Each one is professionally formulated to help make your hair more resilient and manageable. Shampoo daily, lathering twice. The first will remove excess oils and the second lathering will enhance body and shine and prepare the hair for conditioning.

Lather twice

How to get the most out of a conditioner. Jhirmack's instant conditioners were designed to be used after every shampoo. E.F.A.adds softness and shine to dry hair. Geláve helps make normal or oily hair more full-bodied and bouncier. And Nutri-Body helps make fine, thin hair luxuriously full and manageable. After conditioning, rinse hair thoroughly if it is oily or normal but give it a lighter rinse if hair is damaged or dry. Once a week, give your hair an intensive treatment with one of Jhirmack's four deep conditioners. They were developed in salons to help correct damaged hair or to protect normal hair. MOISTURE-pHLEX® adds moisture and bounce to dry, brittle hair; N.C.A. helps restore shine and resilience to damaged hair; Nutri-Pak® helps repair split ends and adds body to highly damaged hair; and pHINALE™ helps protect healthy hair.

Rinse after conditioning

How to make your hairspray work for you. Stiff, heavily lacquered hair is a thing of the past. Jhirmack Professional Hair Spray gives your hair ample control yet leaves it soft, swingy and natural looking—so you get shakable hair with unshakable hold. You can spray it directly on your hair or spray it on your hairbrush while styling. It's so light, it lets your hair's natural shine come through. With these helpful hints and Jhirmack's salon-tested shampoos, conditioners and hair sprays, your hair is sure to behave. And you'll have shiny, bouncy, healthy looking hair.



Spray directly on brush, then style

Jhirmack products: Also available in fine salons.

Jhirmack
Trade secret
for beautiful hair.

Jhirmack is a registered trademark of Jhirmack Enterprises, Inc. © 1983

Weight-loss secrets

ONE WOMAN'S SUCCESSFUL INCENTIVE: DIETING WITH A FRIEND

Just after the New Year—in that season of resolution—I entered into a contract with a co-worker. Many agreements begin with a confession and ours was no different, but this particular disclosure was so awful that neither of us could bear to say it aloud; we wrote our confessions on cocktail napkins. The last time I told a truth so bad it couldn't be spoken, I was twelve years old and the subject was sex.

What my friend Kathy and I shared that night was even worse: we told each other what we weighed—and we were quite specific. Now, Kathy and I have been friends for some time, through my marriage and her divorce, through bull and bear markets, through—shall we say—thick and thin. I knew all about her orgasms, her income, her phobias; but to know someone's *true* weight is a rare and solemn thing indeed. I doubt we would have come clean with each other if we had not been prepared to Do Something About It. So we drew up a contract. The goal: to lose twenty-five pounds each. The reward: A one-week trip to a spa.

I had never dieted with another person, but Kathy was wonderful—a kind of conscience in reserve. On mornings I was tempted by doughnuts and coffee, I was held in check by the vision of Kathy screeching, "What are you eating??!!"

Once, when a client came to meet me bearing a morning treat of cinnamon twists, Kathy did for me what I could not do for myself: In minutes, my twists lay untwisting in a wastebasket two cubicles away, under a *Wall Street Journal,* with the contents of an ashtray emptied on top for good measure. I did the only thing I could do—I thanked her.

We pooled our diet talents. Kathy, who spent her entire adolescence eating almost nothing but Melba Toast, claims to be a diet expert. The proof: she can calculate the calorie content of any dish just by eyeballing it. I'm also not a total slouch; I shared with her my own peculiar diet theories.

By the second week, we were carrying our lunches to work and heating them in the office microwave. This system worked well with one exception—the day I forgot to unpack my Fish Divan and did not realize it until I was presenting a group-pension plan to a new client. It takes great aplomb to close a deal with Lean Cuisine defrosting in your briefcase.

On the day of our two-week weigh-in, some wager money changed hands among co-workers. As it turned out, Kathy lost two pounds more than I; but I explained away this difference as being hormonal. In any case, we both lost enough to feel pretty pleased.

Unfortunately, dieting didn't get easier for us. When we hit the dreaded plateau stage in the third week, I really needed help; but having Kathy close by to hear the cold truth—"Igottaeat!"—kept me on track. Whenever either of us felt hungry, we dashed out of the office . . . and walked and talked.

When Kathy hosted a small dinner party and cleared away the main-course salad plates, her guests sat, anticipating a second course, which I knew was not forthcoming. I sprang up and exclaimed that I was stuffed. Such loyal lies make dinner parties break up early; but there are rewards. Kathy and I are each down about twelve pounds, halfway to our spa trip.

Dieting with a partner/friend has led me to believe that even personal battles are best fought with allies. I may be fat, but I hope I'm never friendless. —KIM WRIGHT WILEY

AN ANTI-CANCER DIET?
While there is still no absolute scientific proof that any single foods either cause or prevent cancer, there is ample evidence that shows every woman could increase her chances for long-term health and longevity, decrease her cancer risk by making seven simple dietary changes now, says a new report from the American Cancer Society. . .

1 • *Stay slim.* Being overweight intensifies cancer dangers.

2 • *Eat less fat.* Reducing the average American's fat intake by 10 percent could cut breast and colon cancer rates.

3 • *Eat more high-fiber fruits, cereals, vegetables.* Not yet proven cancer-preventers, but definite health-boosters.

4 • *Eat more foods—not supplements—rich in vitamins A and C.*
More dark green and yellow vegetables, carrots, tomatoes, citrus fruits.

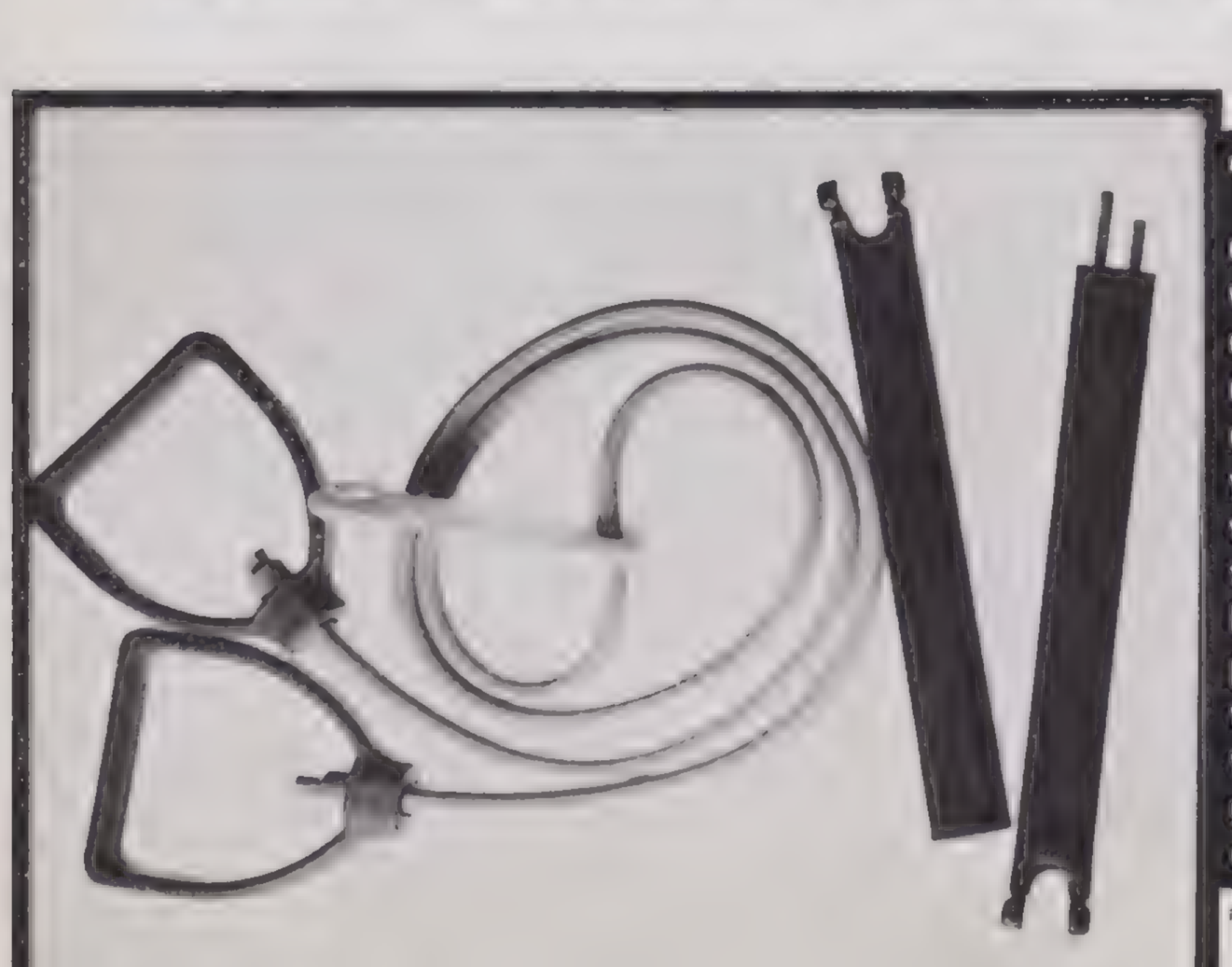
5 • *Eat more cruciferous vegetables—cabbage, broccoli, cauliflower, Brussels sprouts.* They seem to protect against gastrointestinal and respiratory cancers.

6 • *If you drink alcohol, do so in moderation.* Heavy drinking—especially combined with cigarette smoking—multiplies cancer risks.

7 • *Moderate your consumption of salt-cured/smoked/nitrite-cured foods.* The dangers here: a possible link to cancers of the stomach and esophagus.

Proof that fitness need never stop: over 36 percent of Americans over age 65 have taken up a regular walking program...—*Health United States 1983*

(U.S. Department of Health and Human Services)



Traveling fit Even the most dedicated of exercisers often need a gentle "boost" to keep their fitness routines going when they're on the road. Ideal: traveling with the mutual support of an exercise partner—a spouse or friend. Next best: bringing along sleekly designed, truly portable equipment that adds to the enjoyment and the ease of exercise. Two new examples: the Lifeline Gym, *left*—everything you need to do aerobics, strength, and flexibility work tucked into a canvas pouch . . . and the Sit-Up Encourager—wide loops of soft webbing that weigh a mere three ounces, act as a "coach" to keep legs in the bent-knee position that makes for safe—and effective—sit-ups. Other ideas: packing a favorite spiral-bound exercise book, or a chart, or a favorite workout tape, plus mini player. Or, for tennis buffs, a sturdy-but-lightweight tennis racquet: the new Dunlop Turbo Plus is the first mid-size graphite racquet with a built-in nylon "bumper strip" that prevents the chipping—and weakening—so common to graphite.

Dangerous, but worth the risk.

Parfums

Niki de Saint Phalle

As controversial as the artist who created it.

At Saks Fifth Avenue

earwear for everywhere. Wear the Earspirals from Harry Mason while swimming, sunning or waterskiing . . . and then to a romantic dinner and a lively night on the town. You *can't* lose them. Their innovative one piece design holds them securely in place. Fun, playful, elegant and attention getting. $19.00/pair.

What's New and Fun?

The Double Earwrap $8.50 each and the China Rain Earcuff $28.00 each. You only wear one.

China Rain earrings. Great for those special evenings. $30.00/pair.

to enhance your natural beauty . . .

Harry Mason Designer Jewelry,
1900 Green St., Dept. VM, San Francisco, CA 94123. Order Today.

Please include $3.00 for shipping.

Or send $2.00 for our new color catalog.

American Express, Visa, Mastercard accepted. Wholesale inquiries invited.

Please specify 14K Gold filled or Sterling silver.

Designs • Harry Mason

ADVERTISEMENT

COSMETIC SURGERY

A 64 page illustrated book describing:

- FACE LIFT SURGERY
- EYELID SURGERY
- NASAL SURGERY
- COLLAGEN TREATMENTS
- BREAST SURGERY
- BODY CONTOUR SURGERY
- NEW • SUCTION METHOD FOR FAT REMOVAL

Over 1,000 certified plastic surgeons use this very same book as part of their consultation.

Now you may obtain a copy directly from the publisher before seeing a surgeon.

The author is a plastic surgeon certified by the American Board of Plastic Surgery with over 25 years of experience. This book provides factual information in easily understandable language.

For Your Copy Send $7.95 to:
Plastic Surgery Publications
416 Bellevue Avenue
Trenton, NJ 08618

Your Well-Being

Money quirks: what does your spending style say about you?

By Barbara Lang Stern

The late Jean Paul Getty, one of the richest men in the world, is said to have installed a pay telephone in his home because he was tired of footing bills run up by visitors. Aristotle Onassis supposedly didn't wear a topcoat so he could avoid the hatcheck, where he felt his wealth created giant tip expectations. Most of us have a parsimonious quirk or two; we're entitled! But when financial foibles cause discomfort or embarrassment, closer examination is warranted. The first question is whether the "quirks" really are part of a pattern of difficulty in spending, even when you have sufficient funds.

"The sense of satisfaction you get from money you save or spend in no way corresponds to the actual value of the money but rather to its symbolic significance in the context of the particular transaction. This is one reason cents-off coupons at the market have such a hold," said Amos Tversky, Ph.D., professor of psychology, Stanford University. "We see ourselves as saving a whole quarter on a dollar item rather than a mere quarter on a fifteen-dollar grocery total."

People often attempt to assuage deep anxieties by saving money, which can come to represent love, security, self-esteem and so forth. Eventually money can become an autonomous goal pursued for its own sake. Real relief requires self-confrontation and personal development to the point where an individual feels competent, worthy, and able to take care of herself. In contrast, mere "quirks" may be dealt with more readily.

One approach is to analyze a troublesome quirk as thoroughly as possible. Thus one writer who won't take taxis, although she can well afford to, says she doesn't get value for cost because her time is flexible, speed unimportant. Also, she remembers her mother's saying that taking cabs was a waste when the bus would get you there.

In deepest psychological terms, the writer may have a strong hidden desire *to take* taxis, making her afraid to give in, lest her craving get out of hand. Understanding motives can be liberating. By separating history and fantasy-fears from reality, she can become more flexible.

Another approach involves changing your mental accounting process. "People set up different accounts in which money is valued very differently," said Dr. Tversky. "For example, you will go to a lot of trouble to save $5 on a $10 item, but you wouldn't do it on a $200 item, even though *it's the same five dollars you're saving!*

Dr. Tversky suggested that viewing a transaction in a more comprehensive context can help you to evaluate your attitude or decision. For instance, rather than calculate the cost of a cab against a bus ride, you might weigh the choice in terms of the entire outing. Similarly, if you gladly spend three hundred dollars a day at a resort but skimp on buying fresh tennis balls, you might accept the vacation as costing $305 a day including all the tennis balls you want!

We tend to forget that money is fungible: it can be moved freely from one mental account to another. In an experiment run by Dr. Tversky and Daniel Kahneman, Ph.D., University of British Columbia, subjects were to imagine they had bought a ten-dollar ticket to a play but, on entering the theater, discovered they had lost the ticket. Would they pay ten dollars to buy another ticket? Most participants said no, they'd be too annoyed and frustrated at having to pay twice for the same ticket. Different subjects were given the problem of going to see a play for which tickets cost ten dollars and on their way to the box office, they discovered they had lost a ten-dollar *bill.* Would they still buy the ticket? The great majority of subjects said yes, because their general finances rather than their mental ticket account got charged with the cash loss! Identical total disbursements, but opposite decisions! When people were told about the lost-cash example before they were given the lost-ticket problem, they realized they probably *should* buy the ticket again.

"Looking at a problem from many perspectives may help you treat dollars equally, lead you to make more sound spending or saving decisions," said Dr. Tversky. ▽

VOGUE, May, 1984

HALSTON III™

Introducing the next step in hosiery.

Shown to the Waist Pantihose by Halston. Noticeably soft and breezy cool, their sleek luxury pampers your legs in seventeen shades from seductive skin tones and blacks to sensational Halston Red. Regular $3.00. Queen $3.25. Only at JCPenney

Available at most large stores. Also available through the JCPenney catalog. Prices higher in Alaska, Hawaii and Puerto Rico. ©1984 The J.C. Penney Company, Inc.

New Freedom® dots liner! The dots say nice

Funnel-Dot™ protection

Now, New Freedom Anyday® PantiLiners have Funnel-Dot protection. Hundreds of tiny dots that funnel moisture away from you to help keep you dry. We've made Anyday liners softer, too. All to make you feel nicer.

Your Emotions/Your Voice

Smart: learning to control your voice so it says what you want it to . . .

A skilled "poker face" can mask a wide range of feelings, but disguising emotions expressed in your voice is not so simple. "Fear or unhappiness can cause a 'lump in the throat' that immediately interferes with vocal production," says otolaryngologist Wilbur Gould, M.D., director of The Voice Foundation, NYC. "When you experience joy and enthusiasm, you often lose the ability to modulate your voice, pitching it into a higher register."

Scientists evaluate the impact of emotions on voice by assessing such factors as tempo, or rate of speech; pitch, or frequency at which the vocal folds, located on top of the larynx, vibrate; and variation, or low and high tones used in everyday speech. "Deviations from your usual vocal pattern may indicate emotional distress," says Kristine MacKain, Ph.D., speech scientist in the psychiatry department of Cornell Medical College. "When variation is reduced, you tend to speak in a monotone, a possible sign of depression. A melodic vocal pattern is characteristic of vivacity or jubilation."

Tension associated with anger or stress produces harsh, rasping sounds: pressure builds below the vocal folds and air bursts through in short, powerful spurts as you speak, causing the folds to slam together. Continual sharp attacks on the vocal folds can cause pain, polyps, or ulcers on the vocal cords. Therapeutic exercises or surgery may be required.

To tell whether emotions are taking a toll on your voice, you should learn how your voice normally sounds and become aware of changes in the pattern. Dr. MacKain suggests switching on a tape recorder when you are talking calmly about a neutral topic. Play back the tape to become accustomed to the ebb and flow of your voice. Then try taping after a relaxation exercise, or in the midst of an emotionally-laden conversation. Listen for differences. Once the recorder is going, try to ignore it. Assess results in a quiet moment.

Dr. Gould offers these suggestions for overcoming such difficulties as developing hoarseness when you are upset, or an inability to project when you feel afraid or tense:

- Relax the throat by taking three deep breaths, inhaling through the nose and exhaling through the mouth. "Breathe as deeply as possible into the chest," he advises, "and don't worry if you feel woozy." Use this technique for a quick break during all voice-related work or at the end of the day.
- Antidote for stage fright: slow down. "Fear of failure prompts many people to speak too rapidly while making presentations," says Dr. Gould. "By slowing down the tempo, breathing becomes regular. You communicate more effectively and feel more relaxed." Result: the voice stays on an even keel.

Dr. MacKain adds: "A major cause of vocal tension is the feeling that your voice is centered in the throat. When this occurs, consciously redirect the source of vocal production to the chest or diaphragm area. This releases tension and gives the voice a resonant quality." —MARILYNN LARKIN

the and dry.™

New Freedom® Anyday® PantiLiners.
The dots say nice and dry.™

THE SIMPLEST WAY TO MEASURE JUST HOW MUCH PHYSICAL ACTIVITY IS ACTUALLY BUILT INTO YOUR TYPICAL WORKDAY: SPEND A FEW DAYS CLOCKING YOURSELF WITH A PEDOMETER, THEN COMPUTE THE AVERAGE. THE RESULT MAY SURPRISE YOU.

CAFFEINE-IN-TEA CLUE: dark-colored teas actually have less caffeine than light teas; the fermentation process that stains tea leaves also removes some caffeine. So, a cup of English Breakfast has less caffeine than a cup of green tea.

Health cuisine:

The addition of low-calorie/low-fat/low-sodium dishes to menus is so-so news when it happens at so-so restaurants, real pleasure when it's at NYC's Four Seasons. Examples of their Spa Cuisine: whole-wheat linguine with breast of quail and snow peas (383 calories); filets of lamb steamed to pink and studded with pepper (315 calories); bass and eggplant sautéed in a drop of olive oil, served with sweet red-pepper purée (336 calories)—created under the eyes of a nutritionist, the hands of chef Seppi Renggli.

ROWING-MACHINE WARNING: DON'T HOLD YOUR BREATH ON THE PULL MOVEMENT! DOING THIS REPEATEDLY CAN INCREASE BLOOD PRESSURE, CAUSING VISION PROBLEMS, EVEN HEMORRHOIDS.

HOT PICKS

Topping best-seller lists now: books and videotapes aimed at the fitness crowd—and the best of these feature more solid advice, fewer empty promises. Great for beginners: videos like Jazzercise or Debbie Reynolds' new "Do It Debbie's Way" (one look at her in a leotard is inspiration!) with workout "guests" Shelley Winters, Dionne Warwick . . . Books ranging from high-tech "Nautilus Fitness for Women" by Michael Wolf, Ph.D. (Contemporary) to basic plans like Shelly Rann's "The Broadway Workout" (Dell).

More proof of the booming fitness awareness: pop group Sister Sledge, shown in their new music video working up a sweat together in aerobics class!

Now, New Freedom® say nice and dry.™

Funnel-Dot™ protection

New Freedom has a complete line of products with Funnel-Dot protection—from super maxis to liners. Every pad has hundreds of tiny dots that funnel moisture away from you down into the pad. So you feel drier. That feels nicer, whatever size you choose.

The New Freedom System
A full line of products for your needs.

	Product Type	Length x Width*	Thickness*	Suggested Use
	Panti-Liners	6" x 2"	1/8"	With a tampon. For added confidence anytime. Between periods.
	Mini pads	7" x 2"	3/8"	Light flow days.
	Thin Maxi pads	8 5/8" x 2 1/2"	2/8"	Medium flow/ active days.
	Regular Maxi pads	8 3/4" x 2 3/8"	5/8"	Medium to heavy flow days.
	Super Maxi pads	9 3/4" x 2 3/8"	6/8"	Heavy flow days and overnight.

*Measurements are averages and may vary slightly from one pad to the next.

has dots! The dots

New Freedom® products.
The dots say nice and dry.™

JEAN COCTEAU

(Continued from page 347)

fashion. No wonder Cocteau was once dismissed as the "*grand couturier des lettres françaises.*" At his worst, he can seem turbulently frivolous with his scandalous opening nights, his pipe-cleaner sculpture, his addiction and his book about it (*Opium*), his sexual adventures among sailors in Toulon and his book about them (*Le Livre Blanc*), his brief return to Catholicism and his book about it (*Lettre à Jacques Maritain*). He once proudly complained that he had turned his very body into a fountain pen, and surely never was a life so fully (if sometimes falsely) documented by the subject himself. He is the happy egotist.

And yet, if he was everything we condemn as "Parisian" (merely fashionable, enslaved to fads, facile, a chatterbox), he was also everything we praise as "Parisian" (sublimely stylish, alert and generous to the new, fertile, expressive). He himself was well aware of the difference between fashion and art; he once remarked, "Fashion must be beautiful first, and ugly afterward. Art must be ugly first, then beautiful afterward." No observation could better account for why even the most glamorous clothes of the past must be updated for period films if they're to appear attractive to us now; or, conversely, why Cubist paintings, once regarded as shocking, barbaric, ridiculous, now look classic, composed, cerebral.

The style Cocteau brought to his work and life included a gift for self-publicity, one of the most characteristic "art forms" of our century. He issued press releases about himself and his protégés, sometimes daily; he had his hands photographed hundreds of times, and in some shots he multiplied the effect by posing his real hands beside plaster casts of them; he sat up all night with *Life* photographers. Unlike his enemies, the Surrealists, he had no political program (they were communists or anarchists), he issued no manifestos, and he wrote a classic, comprehensible French. His two best novels, *Thomas l'imposteur* and *Les Enfants terribles,* seem as lean and energetic and unpredictable as when they were minted, and his sketches of friends (especially in *Portraits-Souvenir)* still render their subjects in crispest whites, inkiest blacks.

For if he commanded a strong, distinctive personal style, it never stood in the way of his observing the people around him. He had a gift for friendship matched by an eye for the telling detail. When Cocteau visited the deathbed of Marcel Proust, he saw the immense stack of copybooks beside Proust: "That pile of paper, on his left side, went on living like the watch on a dead soldier's wrist." When he got into a religious dispute with the poet Anna de Noailles, "the Countess, brandishing a chair, chased me, in her long chemise, out onto the landing. She leaned over the railing as she clutched it, shrieking: 'Besides, it's simple. If God exists, I'd be the first to be told!' "

When he met the Empress Eugénie, a full generation after the death of her husband, Napoleon III, he compared her with her youthful portrait: "The face was the same, retained its delicate oval. As if, merely, an unhappy young woman had buried her face in her hands once too often, and the lines on her palms had left their imprint there. The eyes kept the same celestial blue, but the gaze was diluted: a blue water inspected you."

Among Cocteau's fellow artists, three of his great friends were his celebrated contemporaries Stravinsky, Picasso, and Colette; but he also discovered people of talent. One was Raymond Radiguet, whom Cocteau met in 1918 when the boy was fifteen. By 1923, the boy had died, at the age of twenty, from the combined effects of typhoid and drink; Cocteau was thirty-four. But in the interval they had become lovers and collaborators, and each had turned out a masterpiece. Cocteau had written *Thomas l'imposteur,* a strangely impertinent and moving World War I novel; and Radiguet had produced *Le Bal du Comte d'Orgel.* Radiguet had cleaned up Cocteau's style; he was, as Cocteau said, "the pupil who became my master." A Rimbaud to Cocteau's Verlaine.

A true style unifies art and life and hears echoes of itself ringing in the most unlikely chimes, even the zinc top of a bar or the singing high wire at the circus. Because Cocteau had such a style, he recognized it in others. For instance, in Panama Al Brown, the washed-up bantamweight prizefighter whom Cocteau coached until Brown was able to recapture his title in 1938. Later, Cocteau designed a circus act for him. Similarly, Cocteau brought the attention of artistic and fashionable Paris to Barbette, the Texas-born transvestite high-wire performer, someone who revealed to Cocteau that art is a lie that tells a truth.

Prudes make distinctions, insist that high art must not mix with the profane, but genius sees itself reflected in any shiny surface. Cocteau wrote a cabaret act for Edith Piaf and song lyrics for Juliette Greco. If he worked so well with them, it was because he, too, was a performer. His conversation was nonstop, silvery, sympathetic to the listener, surprising. He thrived on challenges: "Commissions suit me. They set limits. Jean Marais dared me to write a play in which he would not speak in the first act, would weep for joy in the second, and in the last would fall backwards down a flight of stairs." The result was *The Eagle Has Two Heads,* a romantic melodrama that was made into a successful film. As Auden wrote, "One has the impression that half his work has been done . . . at the request of his friends."

At its best style becomes moral courage, tempered to a bladelike strength and resilience. Because he possessed moral style, Cocteau was able to live on after the deaths of friends, though he was nearly destroyed by Radiguet's. With heroic gaiety, Cocteau declared: "I have lost my seven best friends. Which is to say God has had mercy on me seven times without my realizing it. He lent me a friendship, took it from me, sent me another . . . Don't for a moment believe He was killing the young; He was costuming angels."

On October 11, 1963, when he learned of the death of his old friend Edith Piaf, he said, "They're all going, they're all leaving me." Then, later the same day, he himself succumbed to a heart attack. He was buried outside Paris in a chapel he had decorated. "Only he will have so lovely a grave, far from the cemeteries," one writer remarked.

Entropy is the world's natural direction, its slow collapse, its physical and spiritual unwinding. The function of genius is to contradict for a moment this inevitable sinking, to take pains amidst the universal carelessness. Seen in that light, Cocteau's ceaseless talk, productivity, stylishness become an interval of lucid excitement between eternal slumbers. He remained faithful to the command he had received when he was young from Diaghilev: "Astonish me!"

ILLUSTRATIONS ON PAGES 346–347:
Page 346: *Top, objects, Collection Edouard Dermit, photograph, François Halard; lower left, Blanche portrait, Musée Beaux-Arts, Rouen; center right, film still, Collection Edouard Dermit; lower right, Orpheus photograph, Collection Pierre Chanel.*
Page 347: *Left, detail, Modigliani portrait of Cocteau, Henry and Rose Pearlman Foundation, Inc.; right, detail, Cocteau self-portrait, Chilton Book Company, Radnor, PA.*

THE BIG FIX

(Continued from page 331)

The line consists of moisturizing and preventive-care products for the neck, face, and body; but of special note is their Concentrated Revitalizer with Hydrolastine, a ten-day regimen that helps restore skin tone elasticity. . .

Obviously, each breakthrough product leads to new developments, further advances. Looking toward the future is the possibility of applying the same concepts of "fixing and repair" to hair as well as to skin. Sergio Nacht, Ph.D., director of biomedical research at Richardson-Vicks (the makers of the Pantene line of hair products), reports they have been testing the hair's reaction to sunlight through a new solar simulator. The next generation of thought on hair care is that ultraviolet light can be as damaging to hair as it can be to skin, and that susceptibility increases as hair is colored, treated, or—especially—permed. Moisture retention, too, in hair, is critical to the way it looks and handles. The company is already using Panthenol, a protective and repairing ingredient, in many of its products and has added sunscreen to some.

Hair-care specialist Philip Kingsley—who has long warned clients that the only way to "repair" sun-damaged hair is to cut it off—recently introduced a three-part Sun Survival hair-treatment "system." What it includes: Sun Survival Cream, formulated to protect particularly sensitive permed/colored hair from ultraviolet light, saltwater, and chlorine; a "remoisturizing," sunscreening styling gel; plus, combining the holding power of hairspray with sunscreen: Sun Survival Spray.

It's looking as if it's only a matter of time till hair care, too, is open to "the big fix." ▽

JOHN UPDIKE

(Continued from page 339)

space from real space, and there's a freedom to it. It's all illusion in a book, so that the jump between a husband who's been dismissed and a husband who's been turned into a placemat doesn't seem too vivid to me."

The Witches of Eastwick is, in a sense, a playful novel. Take, for instance, the names of the supporting cast. There is a Mrs. Lovecraft, an *hommage* to H.P. Lovecraft, Providence's master of the occult. Dawn Polanski, a bow to Roman. Rose Hallybread, namesake of an actual English witch. Above all, there is Eastwick itself, which resembles Wickford, a small town on Narragansett Bay that was originally known as Updike's New Town. Updike was having fun with *The Witches of Eastwick,* but he was also writing "in a small way, a kind of historical novel."

"The movements that made the press," Updike said, "succeeded in part because they awakened all this resonance in the suburban and small-town women of America. I'd say that during all of my period of life as a father and youngish husband, there was very definitely a growing indignation and, in a sense, rebellion. The divorces I knew of were no longer those of the husband's finding a little dolly who was cuter and ten years younger; it was the woman's saying, 'You're boring me crazy, I must get out of this.' "

Alexandra, Sukie, and Jane were bored with their husbands. They're a bit bored now, too—the magic they make is mostly for the hell of it—but it's more than made up for by the excitement that attends emancipation. Still, loss of security attends emancipation as well. ("My ladies are running scared economically," Updike said, "and there's something dismal about their homes. They're shabby. That's very much part of the reality that overtook some of the women I've known.") Alexandra, Sukie, and Jane are forever hustling for money; and they are also forever looking for a new man. Then Darryl Van Horne, a mysterious stranger, comes to town. From that moment on, he's pulling the strings and pulling them apart. "He's a man after all, and he seems to have money. This book is as much about looking for husbands as Jane Austen's novels."

On one level, yes. On another, not exactly, because Darryl is the devil, Updike's heroines constitute a coven, and together they spawn evil. Or maybe not. Maybe the spell cast by Alexandra, Sukie, and Jane really is responsible for another woman's agonizing death. Maybe it is only a coincidence. Maybe there is no witchcraft, and the wish—as certain Christian sects would have it—is the same as the deed. *The Witches of Eastwick* took "a lot of patting and stroking because the fine line between its being real and being ridiculous has to be observed. You have to make even the more bizarre things seem human events.

"You never want to overwhelm a novel with being clever or being funny—that's what I resent about a lot of British novels. You try to remember you're dealing with holy things, with real people, with real landscapes . . . where you're trying to give a feeling of life, and life does not come to us as essentially funny."

Simple declaratives are difficult, however, for a writer cursed with extraordinary verbal facility. "Give Updike enough trope," the British critic Francis Hope wrote, "and he'll hang himself." The first sentence of *The Witches of Eastwick* is, in fact, a harbinger of similes to come: " 'And oh yes,' Jane Smart said in her hasty yet purposeful way; each *S* seemed the black tip of a just-extinguished match held in playful hurt, as children do, against the skin."

Nonetheless—"I do try to restrain my cleverness . . . I've always annoyed people somehow with a style that seems too much, trying too hard. So I'm constantly being severe with myself and maybe getting a little better with it as I age and my mind works less and I've fewer brain cells than when I began." Even when constructing a semi-apology for what others perceive as a fault, Updike is clever.

In his fascination with women as "other," John Updike is curiously reminiscent of Federico Fellini, who told *The New York Times* in 1981 that "Any man in any part of the world . . . sees in the woman that which he doesn't know of himself. He has been conditioned—forever—to hope that with the woman there is the possibility to discover his other side. He himself sees women "always with attention, astonishment, desire, and fear." Does John Updike?

Women have this thing you want—the answer

"The fascination is certainly there," Updike answered, "and nature put it there. The fear Fellini speaks about—I can remember my mother once in a while saying something that made me fearful because she saw me so clearly and could say the truly hurtful thing. I think she had my number in some way.

"I guess we're afraid of being unmasked. My sense of the male place in the great chain of biological being is that it's a potentially ridiculous one. Men have taken particularly strenuous steps to keep it from seeming so, but in the end the contribution is very small.

"I went to school with these bright-eyed little girls who were tomboyish, strong, quick. One was a little scared of them, but I think my fascination overbalanced the fear. At Shillington Elementary School the girls' entrance was on one side, and the boys' on the other. I remember that sense of trespass when in chasing a ball or daring to be naughty you crossed over to the girls' territory. Women have this thing you want; they have the answer."

They also have, to quote an Updike essay on Louise Brooks and M.F.K. Fisher, a region that is ice: "Beyond the tropical tangle of experience and sensation which a woman endures, they seem to say, explorers come to an arctic zone that is and always has been home."

"That," he explained, is the feeling those books gave me—that behind all the warmth that women offer children and lovers there is a desolation near the center of much female experience. In both Brooks and Fisher, through all their intelligence and animation, there was this final coldness, quite unlike male coldness.

"Now, let's think of a cold male writer. Hemingway tries to be cold, but it's faintly complaining, isn't it? There's something of a Jobian protest about Hemingway's burnout minimalism. Whereas you feel that these two women, and many another writer—Muriel Spark, for example—without complaining or without pushing it, arrive at a climate where a man would find it very hard to breathe. Muriel Spark is, in fact, one of the patron saints of this novel of mine. She's one of the few writers I've read everything by, and she writes sometimes of witchcraft or witchy events and describes herself in interviews as witchy. I wanted to write a kind of Sparkian novel, although in truth it comes out to be not Sparkian and I don't think anyone would confuse the textures."

Would Muriel Spark have ended *The Witches of Eastwick* by marrying off her heroines? Would any female writer today?

"No, probably not. I was aware of that as something I was doing, but as it was part of the design of the book I had to go along with it and take my raps. The design was always there: this is an interval of women empowered, and the power scares them so much they rush back into marriage. But not exactly. They *create* husbands is what they do. Just as they extinguished the first set, they created these, so they remained dynamic to the end of the book."

They have also remained dangerous. Or at least one of them has: Jane has tasted power with the glee with which Eve shattered the apple, and now she knows what men know. Soon after her enemy's murder, she is playing Bach on her cello, constructing, perhaps, an elegy, and sinking into its sound. "So this was what men had been murmuring about, monopolizing all these centuries, death; no wonder they had kept it to themselves, no wonder they kept it from women . . . they, *they,* men, distributed among themselves the true treasure . . . the substance of glory and release."

"The power to kill," Updike explained, "is a power we've denied women—or women haven't sought it out—and Jane is experiencing the bliss of killing. I've read a number of accounts about how perfectly decent men, caught up in a war, are pressed to such a point that they have to kill. And it's delicious.

"I think you kill by reducing the victim. You make him a target or see him only as a terrible kind of wall you can't get around. On the other hand, we're stuck with a paradox of behavior, in that to be totally aware of, and sensitive to, another's feelings is to paralyze yourself. Because every action in some way carries with it consequences and is hurtful.

"I guess this is my message, in so far as I have a message. The epigraph for *Rabbit, Run* is from Pascal: it's about how hardness of heart comes so surprisingly. Yet we all are hard of heart to a degree to become effective. It's one of those things that makes life a constant choice between the greater or lesser evils." ▽

BERNARD BERENSON

(Continued from page 343)

character. At least five biographies, including the memoirs of his companion, nurse, associate, hostess, bookkeeper, and manager Nicky Mariano, who came to be the librarian at I Tatti in 1921 and never left, have already been published. Much that Berenson had carefully hidden regarding his humble Semitic origins, his questionable dealings in the art market, his conscious use of flattery and social climbing to further his career suddenly came to light, altering the picture of the man as a pure and lofty scholar. The letters and diaries of Mary Smith Costelloe Berenson, who is buried beside him in the chapel at I Tatti where they were finally married ten years after they began their adulterous love affair, reveal yet more of the truth regarding Berenson's contradictory personality and meteoric international career.

Among the ironies of the situation is the obvious fact that Mary Berenson was not only at least as gifted a writer as the man she married, she was far less hypocritical and pretentious. The daughter of a free-spirited feminist, Mary disdained convention; so did her sister Alys, who married Bertrand Russell. Mary's liberalism contrasted with the elitism of Berenson, who presented himself as the paragon of aristocratic thinking and behavior.

For Mary Berenson, an American Quaker convert to Catholicism who became an expatriot like her future husband, was, for all her love of the high-minded and the purely esthetic, a thoroughly practical and down-to-earth businesswoman who managed the affairs of the ménage with hard-boiled pragmatism. She needed to because Bernard suffered from the same incurable disease: taste without money, extravagance without means. Their meeting in London in 1890, when Mary was the dutiful twenty-six-year-old wife of an Irish-Catholic barrister and Bernard was a promising twenty-five-year-old Harvard graduate, and already the protégé of the redoubtable Boston matron Isabella Stewart Gardner, was fateful.

It was the beginning of a lifetime of not only affection but also of collusion and intrigue. Their relationship was always tempestuous, strained by Mary's annual absences to stay with her daughters, Karin and Ray, whom she had left with her husband in London to follow the irresistible Berenson in his art pilgrimages all over Europe. When finally Mary was widowed and they legalized their union in 1900, theirs was a marriage that combined loyalty and infidelity, self-interest and unconditional affection over more than half a century, until her death in 1945.

Surprisingly, it was Mary who transgressed first, falling in love with the handsome German sculptor Hermann Obrist only a few years after she had begun living with Berenson. Both Mary and B.B. had a penchant for the young and beautiful of the opposite sex: people were more apt to be appreciated for their esthetic qualities than for their moral character. In the end, the ideal of beauty mattered more than any bourgeois code of morality.

The fact of the matter was that although both were and remained incurable romantics, constantly falling in love with younger lovers, sex was hardly the tie that bound them together. They had other mutual interests, and living well was certainly one of the most important. Berenson arrived in Europe an impoverished scholar on a fellowship; he died in the luxurious villa he and Mary had furnished like a nobleman's castle after living the life of a Renaissance prince with a retinue of servants, attendants, and courtiers seeking audience.

Life at I Tatti was like the world of Edwardian elegance described by Edith Wharton, who came to be a special friend of the Berensons. Discreet servants attended to every detail. As Meryle Secrest, author of *Being Bernard Berenson* describes it: "Suitcases would be unpacked, clothes folded into drawers or neatly hung, and toilet articles laid out. After the morning breakfast tray had been delivered and removed, guests might lounge in bed all morning if they wished, although subject to frequent attention; servants arriving to tend to the bedroom fire, pick up and deliver clothes, or minister to special needs . . . Before bed, a servant would indeed appear with a thermometer to run the guest's bath."

The big problem was that maintaining the perfect life style was expensive. It was Mary's idea that Berenson turn to writing, and he never forgave her for it. In a letter to his sister he complained, "Mary has ruined my life by inducing me to write books." As a youth Berenson had aspired to write fiction, but the first book he published was the now famous *Venetian Painters of the Renaissance.*

The idea for the book was Mary's, and it is still unclear how much of the book she did indeed write. She had offered the book to Putnam, who was interested in publishing it. However, as she wrote her brother Robert Pearsall Smith from Florence on November 24, 1893, she had her doubts about her own expertise: "As I was not in possession of sufficient knowledge to do anything else with it, I gave it to Berenson and advised him to make lists of all the genuine works of Venetian painters . . . My idea of course was to have both names because I thought and still think that the best way to answer scandal is to tell the exact truth as openly as possible, namely that we have been doing serious and scholarly work together." Thus was Berenson's career as a writer launched.

While Mary did publish one book on the Italian painters at Hampton Court under the nom de plume Mary Logan, she never gained the reputation as an independent scholar she so earnestly desired. (But then again, neither did any other woman of her generation. Until quite recently, women who were trained art historians collected slides and photographs, became researchers and librarians, and turned over their research to the men they were working for, often to be written up and published under the men's names.) This is essentially what Mary did. Her feminism seemed able to manifest itself only in matters of sexual freedom, not of intellectual parity. For she was also talented as a connoisseur and made up a game she played with Berenson she called "connoshing," which consisted of comparing details from photographs of paintings and making attributions based on a method developed by Giovanni Morelli.

Throughout his life, Berenson applied Morelli's method to attribute works and identify the oeuvre of a master. Morelli believed that an artist gave himself away in the manner in which details like an ear or an eye were depicted, and that similarities in details were the scientific basis for an attribution. Nowadays, it is acknowledged that connnoisseurship is neither a science nor a system but a knack. A few connoisseurs have extraordinary visual memories that permit them to recognize unknown works. This, essentially, was Berenson's gift.

Although he appreciated the Renaissance and his books served to popularize that appreciation with a larger public, Berenson was not a great scholar. He brought attention to the Sienese school, which had previously been neglected, and he made order out of the chaos of attributions that existed before he began compiling his famous Lists, which have proven to be more than 75 percent accurate, although they were based on his eye rather than on archival documentation.

Through his art-market connections, first with Colnaghi in London and then with Duveen in New York, B.B. was responsible for great masterpieces of Italian art reaching American collections, especially the National Gallery of Art in Washington, DC, and the Isabella Stewart Gardner Museum in Boston. For although Mrs. Gardner, the first of his many society patronesses, suspected he was working for the dealer as well as for her and taking commission on both sides (which he was), she continued to buy pictures he recommended, such as Titian's "Rape of Europa" and Velasquez's "Portrait of Philip IV."

Mrs. Gardner, whose motto was "c'est mon plaisir," was as much a character as Berenson. Mary always tried to keep things between them running smoothly. In her diary on June 23, 1898, she wrote during a trip to Milan: "Our last week at Venice was one of great anxiety—business complications with Mrs. Gardner—Bernard was simply awfully worried and felt at times almost suicidal. The only bright side to it was that it brought to the surface certain tender and devoted feelings that I have for him . . . His mind is a perpetual delight."

So Mary remained endlessly fascinated with Berenson's intellect, while he needed her, as he had needed his mother and later Nicky Mariano, to tend to him, organize wordly matters, run the household, and tolerate his moods and humors as the expression of genius. Indeed, there was not a moment in Berenson's life when he was not supported, figuratively if not literally, by some strong woman. Meanwhile, Mary spent her life torn between maternal feelings for her own children, which were also being siphoned off by Berenson's needs, and her romantic flings, which may have made her feel like a desirable woman but certainly impeded her from ever achieving anything concrete in her own right. Of course she, too, as the letters and diaries reveal, was a difficult, demanding, and capricious person.

Mary was also highly critical, particularly of Berenson's writing style, which she thought could be improved. Her own style was witty, elegant, and highly readable. Whether she could have written up her own research better than B.B. remains a question never to be answered. Instead, she suffered from various kinds of angst, got fat, and felt no remorse about Berenson's wheeling and dealing, which she encouraged. Like Berenson's, her extravagance was tempered by enormous generosity. Both supported their families and were lavish with others as well as with themselves. Together, they assembled the *fototeca*, the photo archive, and the library of fifty-five thousand volumes that Berenson finally presented to his alma mater, Harvard, along with I Tatti itself, which has become a center for Renaissance studies today.

Like her husband, Mary Berenson was very grand. She believed great spirits had to keep to the higher line and rise above petty matters, including jealousy. Late in life she wrote touching letters to Nicky Mariano, telling her she hoped Berenson would marry her. He never did, of course. Mary would be the only Mrs. Bernard Berenson for eternity. Such was immortality for the woman who in many ways was Pygmalion to Berenson's Galatea.

ILLUSTRATIONS ON PAGES 342-343 . . .
From Isabella Stewart Gardner Museum, Boston: photograph of Bernard Berenson, c. 1888; Titian painting; photograph of Isabella Stewart Gardner, c. 1906; Cellini sculpture; Rembrandt painting. The 1884 drawing of Mary Berenson, by Ed. Clifford, from Barbara Strachey, Smith Collection. Photograph of I Tatti: David Lees, Time Inc.

IMMUNE SYSTEM

(Continued from page 391)

loma, kidney cancer, bladder cancer, and Kaposi's sarcoma with varying results. Improvements and remission, though not in high percentages, have occurred in sufficient numbers to keep the research going forward; the patients chosen for these studies were very critically ill and had failed to respond to other forms of treatment.

More dramatic results have been attained in the use of interferon against the common cold. Two significant studies, one American and the other British, find that interferon actively protects against rhinoviruses. The question now is, is it justifiable to use this expensive and valuable agent against a non-serious nuisance of a disease? The British researchers answered that in many high-risk patients—asthmatics, bronchitics, children with cystic fibrosis, patients with other chronic breathing conditions—a cold is no trivial matter. The British team also noted that use of interferon in the general population, not just in high-risk groups, might stop influenza epidemics.

Interferon or interferon-assisted therapy may also conquer serious viral conditions:

Multiple sclerosis, a long, disabling, progressive disease for which no treatment is known, involves loss of the sheathe around nerve fibers. Some medical investigators believe that MS may be caused by a "slow" virus, and may be a result of an immune disorder. Experimental treatment with interferon seemed to reduce the flare-ups of the disease.

Herpes simplex virus attacks in a number of ways; cold sores, genital herpes, ocular herpes, encephalitis. Genital herpes has occurred in outbreak proportions in recent times, and its complications, as well as its symptoms, are potentially serious. Acyclovir, the leading drug for managing genital herpes, may be of limited use in recurring attacks, and development of a drug-resistant virus strain is possible. Interferon ointment has shown encouraging results in treating cold sores and in reducing symptoms of genital herpes. And another topical form of interferon is working against a blindness-threatening herpes simplex eye infection.

Herpes zoster, or shingles, affects the root nerves of the spine and can cause extreme pain and eruptions around the chest or near the eyes. It is particularly threatening to children with cancer, whose immune systems are suppressed by cancer drugs. Experimental studies showed that interferon reduced their risks of shingles, without significant side effects.

Another herpes virus, *cytomegalovirus* (CMV), is in fact a group of viruses that may strike the unborn, the newborn, and the immuno-compromised, such as transplant or bone-graft patients and AIDS victims. It produces its own symptoms, including fever and liver inflammation, and it encourages superinfections by bacteria, protozoans, and fungi. This virus may be related to the start of cancer. Interferon is being studied as a weapon against CMV infections in kidney transplant patients; results so far show marked benefits.

IMMUNITY, STRESS, AND THE MIND

Get upset at your boss (or your spouse) and it seems easy to catch cold. Anger may bring on an asthma attack. You really might break out in hives when your mother-in-law enters the scene. By now, there is a considerable body of research that supports the relationship between emotions and physical health; and the link between stress and susceptibility to illness seems to be the immune system.

David D. Schmidt, M.D., now chairman of the department of family medicine at the University of Connecticut School of Medicine, described an example: When one of his patients, a young mother, died of ovarian cancer, her grieving husband developed tuberculosis of the lung within a few months. Dr. Schmidt believed a lowered cellular immunity, caused by bereavement, allowed the disease to emerge. The tuberculosis bacillus can enter human tissue and lie dormant for months, years, or a lifetime, he explained.

Death of a close relative is considered the most potent crisis that can affect health. A study in Wales found death rates of people who had lost a close relative within the past year were seven times higher than among people who had no deaths in the family. At Mt. Sinai Medical Center in New York City, a physician team studied immune function in a group of men whose wives were terminally ill with breast cancer. After their wives died—but not before—the lymphocyte response, or cellular immunity, was significantly suppressed, and this lowered immune activity continued for at least two months.

What transmits the message when overwhelming emotion causes a shutdown of immune protection in an otherwise healthy human being? Scientists are looking at the hypothalamus, the remarkable brain center that governs many nerves, most hormones, and links both to emotions or mind processes. Then what are the messengers? Possibly endorphins, the brain-cell products that cause opiate-like effects. The lymphocyte immune cells have receptors on their surfaces that bind endorphins, among other substances. When researchers can establish exactly the way the brain communicates with the lymphocytes, they may be able to insert messages of their own, to protect the body from immune deficiency in times of stress.

ACQUIRED IMMUNODEFICIENCY SYNDROME

The immune-response problem most in the public eye today is called acquired immunodeficiency syndrome (AIDS), which has developed in a mysterious outbreak, its numbers now doubling every six months. The primary manifestation is suppression, often severe, of the cellular immune system, the ranks of helper T cells are profoundly thinned. Then, a secondary impact: Kaposi's sarcoma, emerging as purple-brown tumors on the skin, later striking the intestinal tract; or, instead, some other kind of cancer or "opportunistic" infection, sometimes of runaway virulence, an array of invaders with a staggering death rate. And the primary agent of AIDS transmission, possibly a virus, is still unidentified.

AIDS is most prevalent in, but is not confined to, some population groups: male homosexuals, users of injected drugs, patients with hemophilia. Haitians, and more recently black men and women from equatorial Africa, have been defined as other high-risk groups; even when they present none of the recognized routes of exposure. Babies born under AIDS risks, wives of men carrying risks and some few with no known risk factors at all have contracted AIDS in widely scattered cases. But medical and hospital workers have not become infected by handling and caring for AIDS patients; and there's no evidence, say medical authorities, of person-to-person transmission of AIDS through casual contact.

High-level committees, the Centers for Disease Control, and such specialty societies as the College of American Pathologists have placed intensive effort into control measures, as the search for the source of AIDS continues. At the University of California at San Francisco, a task force has developed infection-control guidelines to protect workers, family members, fellow patients, and AIDS patients themselves, from both the disease and its secondary infections, while seeing that the patients receive maximum medical support and are not deprived of any services. ▽

FRAGRANCE

(Continued from page 371)

cerned . . . but other than that it doesn't. It's not going to make your nose prettier or your legs longer . . . If you're sexy, you can almost smell bad and get away with it. As Napoleon said to Josephine, "I'm coming home in two days. Don't bathe."

Hank Walter: When people asked Bill Masters (of Masters and Johnson, sex researchers), "what is a sexy fragrance" he always used to say "whatever smell was associated with your first successful sexual encounter is likely to be a turn-on, even if you made love in a manure pile!" . . . Every species is programmed to reproduce itself, and this is commonly interpreted as meaning copulation. But most neuroscientists believe copulation is just the end of the tunnel; the main thing is *development*—of growing up healthy, active, and leading a life style that will attract someone of the opposite sex. Pheromones—airborne hormones—are used by animals and insects as attractants and repellents to the opposite sex.

Shirley Lord, *Vogue*: Isn't a great deal of money being spent on scientific research to prove human beings also emit pheromones?

Aileen Mehlé: Are we talking about something as crass as being in heat?

Hank Walter: You're absolutely right; that is, a hormonal condition. So far, most of the observable human "pheromonal" type smells come from the underarm and the mouth. Both volatiles depend on the hormone cycle, not only in women but also in men—*and* the condition of excitement and emotion.

"Personal odors do not, as vision does, give us clear information that is intellectual. Odors make an appeal that is mainly of an intimate, emotional, imaginative character" . . . William S. Cain, Ph.D., professor of epidemiology and psychology at Yale University.

Hank Walter: We take things like ambergris, musk, civet—if they were used alone they would almost turn your stomach—which when combined with other things produce lovely smells that *subliminally* "speak." It's significant that perfumes containing musk are still the most popular.

When people say, "We want something simple and fresh like Johnson's Baby Powder," they don't realize Johnson's Baby Powder carries a sultry Oriental fragrance—a sexy note that "speaks." Part of sex appeal is not taking your clothes off but just being alive.

"Our sense of smell is controlled by the primitive brain. It exists 'outside thought'—one should therefore aim to create a perfume to fit a given situation" . . . Edward T. Hall, Ph.D., professor emeritus of anthropology at Northwestern University.

Karen Anderegg, *Vogue*: Does fragrance belong in the office? For both sexes?

Letitia Baldrige: The American man has not yet espoused it as much as the industry would like . . . It *isn't* appropriate for a man to come to a meeting smelling like a rose.

Aileen Mehlé: There's something terrible about a man who smells like a woman, and about a man who never misses a mirror. . .

Letitia Baldrige: I believe men appreciate women executives who don't deny their sex. If a woman has found a perfume that makes her feel attractive, she'll wear it to the office, just as she would going out with her best beau.

Gay Talese: I wonder if we're ignoring those just entering the work force. Sexual harassment has been very much in our language in the last few years. If a woman dresses with a certain flair and uses—as you put it—perfume that makes her feel attractive, sending out this kind of signal, is this jarring with the new consciousness of relationships in the office?

Aileen Mehlé: I think it's ridiculous if every time you put on some perfume it means you're enticing somebody.

Polly Bergen: I can't imagine fragrance could ever be considered an enticement. I *never* wear fragrance for other people. I wear it because *I* like it . . . Fragrance could never encourage a "harassment" situation unless somebody in the office is *already* too close for comfort!

Letitia Baldrige: Twenty years ago the Women's Movement was saying "If you do anything to make yourself attractive or seductive you are going against the Movement. Be natural, don't wear makeup or shave your legs." Thank God, we've gone beyond that!

Aileen Mehlé: But I also think it's silly to go into an office reeking of perfume. If you "want to rock a room," as the song goes, then pick your room, pick your time.

"Of all the senses that can awaken nostalgia, smell is strangely the strongest. . . As Kipling wrote, 'Smells are surer than sights and sounds to make the heartstrings crack'" Dragoco, Inc., (creators of Fragrances and Flavors) report.

Gay Talese: I always associate the wonderful smell of a new car with a kind of remembrance of spring and opulence—because from the time I can remember my father always bought a new car in the spring.

Polly Bergen: The smell I love the most is woodsy, earthy, fresh . . . like the one you find in a dirt cellar. I think of *that* fragrance as "home" because I spent a lot of my early life in and around a farm where my grandmother and grandfather lived.

When I think of Natalie Wood, I always think of Jungle Gardenia—just as when I smell that fragrance, I always think of Natalie because the two of them were inseparable.

Aileen Mehlé: I remember all the perfumes my mother wore—Black Narcissus and—wait a minute—My Sin. I never discussed it with my mother, but I am sure she felt racy or something wonderful when she put on My Sin.

Letitia Baldrige: The smell of peanut butter always takes me back to when I was a child.

Hank Walter: I can give you the theory as to why memory is so associated with the sense of smell. We are, of course, mammals; and mammals began millions of years ago, moving around at night to avoid the dinosaurs. They couldn't see very well at night, so they used their noses to spot food, to detect danger, and to find a mate and over millions of years the "smell brain"—limbic system—developed, where memory and all the emotions (love, hate, depression, anxiety) are "stored"—things people take drugs for. One area of the brain that has a high concentration of Valium receptors, for example, is in the olfactory bulb. The industry hopes one day we'll be able to lift people out of their negative moods with safer methods that use the sense of smell.

"To capitalize on the impulse buying that characterizes most fragrance purchases . . . store outposts—in lingerie departments . . . designer scents near designer clothing . . . room fragrances in home furnishings. In addition, fragrance to simulate the aroma of freshly baked bread. in housewares departments . . . the scent of a fire to set the scene for fireplace accessories selling" . . . fragrance industry spokesman at the National Retail Merchants Association Conference.

Shirley Lord, *Vogue*: Which food smell if any would you like to spray in your kitchen?

Letitia Baldrige: I think it's so terrible, so phony! It's going to remove our whole appreciation of smell. We must have the serendipity of the unexpected. To have it artificially there waiting for us is a terrible example of what is happening to our civilization. I think for the fragrance industry to be working hard on removing bad smells, hospital smells, and things like that is terrific; but to start creating phony scents which simulate the hearth—the baking of bread which we all love—then I despair.

Polly Bergen: There's nothing I detest more than a room deodorizer. I lecture across the country, so I'm always checking into hotels somewhere in the hinterlands, which are fine for a night, except they all use those awful rose or woodland sprays.

Gay Talese: Well, I love perfumed candles. . .

Hank Walter: The trouble with candles is they are too intense. They should be at a low level.

Letitia Baldrige: What worries me about environmental fragrances is if we're all in a huge room and everybody has their own "smellaroma," one might have baking bread, another might have filet mignon with sauce bearnaise!

Polly Bergen: It would be my ultimate nightmare, too. I don't want a fragrance alarm clock in my future . . . unless, perhaps, it releases a fresh coffee smell. I might be able to deal with that. To me, one of the great enjoyments of coffee is *smelling* it being made.

Gay Talese: I wish this idea would extend to airplanes. Airplane smells are awful. The worst thing is when you leave, the smell is in your clothing for days.

Karen Anderegg, *Vogue*: What's next, Hank?

Hank Walter: There's going to be a greater emphasis on florals—mixed with some Oriental-type fragrances—difficult to do, like mixing sweet and sour. The great thing from our standpoint is we see more demand for *variety*—for something that is not like anything else.

Letitia Baldrige: I think fragrance does have a lot of power. There's a "mystery" which comes from fragrance—that you feel you possess once you put it on. I believe that's why fragrance is so important in our lives. ▽

GOLDIE HAWN

(Continued from page 337)

vate Benjamin, she was just as convincing playing the Jewish princess who enlists as she had been playing the red-necked kid Lou Jean. Judy Benjamin is treated without condescension: she is a girl so frail even her soft, wavy hair looks helpless. At the same time, she is so coddled and sure that, when she stands in the barracks holding a nail file, she rolls her eyes with impatience for the good things that of course will continue to come her way.

Perhaps because she was typecast as a ninny, dismissed as the TV ditz, Goldie Hawn can take characters normally treated superficially and turn them into people. Even in *Shampoo,* she made audiences take the girl with the tiny voice and baby-doll pajamas seriously.

Q. *I think I read that you see Warren Beatty as a role model?*
A. Warren Beatty? A role model?
Q. *Because he's an actor and producer?*
A. Ah! Mmm! *That* kind of role model. Okay. But he's much better at this than me—because he's more obsessed.

Matter-of-fact about her career as a producer, Goldie Hawn considers it a logical extension of her old one. "I don't think of myself as any whiz, as some high-powered executive. I didn't *decide* to become a producer. I wasn't looking for more control over my pictures. It was a pragmatic decision. I thought, I have the idea, I have the script, I have the star, I mean *I* can do it. Why have another finger in the pie?"

She has no producing credit for *Swing Shift,* her new movie about a wife who goes to work as a riveter when her husband enlists in 1943. "But I pretty much got it off the ground," she says. "I liked the idea so much; I mean, it was the one decent war we ever had."

Goldie Hawn fought for *Swing Shift.* But, she says, the investors wanted credit as executive producers. "All that stuff doesn't matter to me. Getting ideas and being able to bring them to fruition—that's the great part. The rest you can have, the budget part. Anyway, you can hire people for that."

For her next project, *Protocol,* Hawn has hired Buck Henry to develop an idea she's been thinking about for years. "It's about a woman who ends up working in the State Department, involved with Arabs and heavy-duty politicians. It's very funny, but it also has a sort of Capra philosophy—very American," she says. "It should be a great film. Now, ask me about it *after* I've made it! You can fly with all of this, or you can fail miserably."

In addition to the problems every producer faces, Goldie Hawn, unlike, say, Warren Beatty or Barbra Streisand, does not direct. She is, in effect, working for her own employee. It's as if George Steinbrenner had been playing shortstop for the Yankees and had to take orders from Billy Martin.

"It's difficult for an actor," she says. "The minute you put on your makeup and go to work as the vulnerable, malleable little pawn that most directors would like you to be, it's really difficult to cross that line back to producer. It's a business full of perishable egos, so you find yourself dancing around people and their egos more than you really should."

Of course, Goldie Hawn and her ego have not got as far as they have without shouting "Dance!" a few times themselves. But, she says, "The ideal situation with a director would be to speak my mind, say whatever I want to say, then have him come up to me and say, 'I'll think about it. I thought about it. I hate it. Find another way.' "

Perhaps, then, she would like to direct herself. "Um, maybe," she says. "One day. The thing is, it's so consuming, and I don't want anything else in my life to fall by the wayside. I think I probably will try to direct—but later.

"When you're making a movie, it's the most intense thing. You just have to draw the line: this is only a movie, okay? There is life after a movie." She giggles. "I mean, I have my family and my *dogs!*" She giggles again. "My life is very filled up with my kids, Oliver and Kate.

"Mommy is just Mommy to my kids," she continues, "except that everyone else knows Mommy as well. But I try to—I *do*—maintain an equilibrium. I try not to go on location too much. I mean, a three-week location is okay. I have this great English nanny who can tutor them. In fact, I've tutored them. I bought all these stickers and put them on their papers when they were really good. It was a little Victorian, though. They were calling me Teacher."

Goldie Hawn has been married twice. "I don't know if I want to get married again. That's a tough one. But if I ever do, it would be for the children. They would love to see me married again. It's kind of astonishing to me."

Not to me. If my mom lived with Kurt Russell, I'd feel the same way. The actor whose lip curled so sadly in John Carpenter's TV-movie *Elvis,* whose glorious chest was the star of *Silkwood,* plays Lucky Lockhart, a musician and Goldie Hawn's boyfriend, in *Swing Shift.* In the film, he picks her up on a motorcycle with a side car. In real life, he picks her up on a Harley-Davidson. "But we don't go out much," she says. "I did so much of that when I was younger. The limos, the pictures, the *stuff.* I can't stand it. You can't dance, can't get loose, can't have any fun with your guy.

"Kurt is going to teach me to rope cattle!" she says, very serious, leaning forward. "He's a great cowboy. The idea of getting on a ranch! A log house! And I get up on a horse and go out and round up the cattle oh God it's great and the horse runs away with me and I get thrown and wind up in a creek. Oo*okay!* "

Goldie Hawn is a thirty-eight-year-old producer who's made a lot of money, whose eyes light up—they really do light up—at the mention of her children, and who still looks like that waif on *Laugh-In,* her bangs drifting down over her eyes. "I watch *Laugh-In* reruns, and it's odd. The girl looks like me, but then I try to do that voice," she says, her voice lifting into a squeak, "and I *can't do it.*"

She sighs. She has fifteen minutes before her next interview. She is politely, valiantly, unsuccessfully stifling a yawn. "I don't dare lie down," the producer says. "I'm like a zombie. Maybe I'll call your boot store!" ▽

TROPICAL NIGHTS

ORDER FORM FOR CUTWORK DRESS ABOVE

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

STYLE 4410 Red Blk White Cream Rose Aqua
$65.00 Small Medium Large
MasterCard_____ Visa_____ Check_____

Phone Orders/714-240-0389
TROPICAL NIGHTS DEPT. "V"
3712 Calle Casino. San Clemente. CA 92672

Send $1.00 to the address above for your Color Catalog

Finest Quality Lycra Spandex. All Styles available in print or solid. **PLEASE CIRCLE YOUR CHOICE.**
Two-Tone Dots: Black Combo • Red Combo
Turquoise Combo • Pink Combo • Yellow Combo
All-Over White Dots On: Black • Turquoise • Red • Pink • Yellow
All One Solid Color: Black • Turquoise • Red • Pink • Yellow • Orchid

Top Style # _____ Bottom Style # _____
Bra Size _____ Slack Size _____ Height _____ Weight _____
Name _____
Address _____ Apt _____
City _____ State _____ Zip _____
Day Phone( ) _____

2-3 day air add $4.00 (U.S. ONLY VIA UPS) NON REFUNDABLE
7-10 day delivery add $2.50 NON REFUNDABLE
$2 100-Page Color Catalog & "Bikini Style Guide" (rebate incl.)
Check Money Order Encl US Funds Only CA Res add 6% sales tax
Canadian Orders add $8.00 Ship & Hand International Money Order

JOYCE HOLDER
JUST BIKINIS, INC.
Box 40 Balboa Island, CA 92662 Dept. V828

M/C VISA AMEX EXPRESS ORDERS PHONE 1-800-854-4077
CALIF. ORDERS DIAL 1-800-BIKINIS

PHONE MAGIC

(Continued from page 341)

and if you pass they take you in."

"It seems so deluded, doesn't it? He's too old. As long as he stayed around here he seemed rather young and dashing, or at least *in*teresting, and he had his church, it gave him a forum of sorts. . . . "

"He hated being respectable," Jane broke in sharply. "He thought it was a sellout."

"Oh my, what a world," Alexandra sighed, watching a gray squirrel make his stop-and-start wary way across the tumbled stone wall at the edge of her yard. A batch of her little ceramic sculptures was baking in the ticking kiln in the room off the kitchen; she had tried to make them bigger, but as she did so the crudities of her self-taught technique, her ignorance of anatomy, seemed to matter more. "What about Brenda, how is she taking it?"

"About as you'd expect. Hysterically. She was virtually openly condoning Ed's carrying on on the side but she never thought he'd leave her. It's going to be a problem for the church, too. All she and the kids have is the parsonage and it's not theirs, of course. They'll have to be kicked out eventually." The calm crackle of malice in Jane's voice took Alexandra a bit aback. "She'll have to get a job. She'll find out what it's like, being on your own."

"Maybe we . . ." *Should befriend her,* was the unfinished thought.

"*Never,*" telepathic Jane responded. "She was just too fucking smug, if you ask me, being Mrs. Minister, sitting there like Greer Garson behind the coffee urn, snuggling up to all the old ladies, you should have seen her breeze in and out of that church during our rehearsals. I know," she said, "I shouldn't take such satisfaction in another woman's comeuppance, but I do. You think I'm wrong. You think I'm wicked."

"Oh no," Alexandra said, insincerely. But who is to say what wicked is? Poor Franny Lovecraft could have broken her hip that night and been on a walker till she stepped into her grave. Alexandra had come to the phone holding a wooden stirring spoon and idly, as she waited for Jane to be milked of all her malice, she bent the thing with her mind waves so that its handle curled back like a dog's tail and rested in the carved bowl of the spoon. Then she bade the snakelike circle coil slowly up her arm. The abrasive caress of the wood set her teeth on edge. "And how about Sukie?" Alexandra asked. "Isn't she sort of left too?"

"She's delighted. She en*cour*aged him, she told me, to find what he could do with this Dawn creature. I think she'd had her little ride with Ed."

"But does that mean she's going after Darryl now?" The spoon had draped itself around her neck and was touching its bowl end to her lips. It tasted of salad oil. She fluttered her tongue against its wood and her tongue felt feathery, forked. Coal was nuzzling against her legs, worriedly, smelling magic, which had a tiny burnt odor like a gas jet when first turned on.

"I daresay," Jane was saying, "she has other plans. She's not as attracted to Darryl as you are. Or as I am, for that matter. Sukie likes men to be *down.* Keep your eye on Clyde Gabriel, is my advice."

"Oh that awful wife," Alexandra exclaimed. "She should be put out of her misery." She was scarcely minding what she was saying, for to tease Coal she had put the writhing spoon on the floor and the hair on his withers had bristled; the spoon lifted its head, and Coal's lips tugged up from his teeth, and his eyes kindled to attack.

"Let's do it," Jane Smart briskly replied. Distracted by this sharp new wickedness in Jane, and a bit frightened by it, Alexandra let the spoon unbend; it dropped its head and clattered flat on the linoleum.

"Oh I don't think it's for us to do," she protested, mildly.

"I always did despise him and am not in the least surprised," Felicia Gabriel announced in her flat self-satisfied manner, as if addressing a small crowd of friends who unanimously thought she was wonderful, though in fact she was speaking to her husband, Clyde. He had been trying to comprehend through his drunken post-supper fog a *Scientific American* article on the newer anomalies of astronomy. She stood with a nagging expectant tension in the doorway of the shelf-lined room he tried to use as a study now that Jenny and Chris were no longer around to pollute it with electronic noises, with Joan Baez and the Beach Boys.

Felicia had never outgrown the presumingness of a pretty and vivacious high-school girl. She and Clyde had gone through the public schools of Warwick together, and what a fetching live-wire she had been, in on every extracurricular activity from student council to girls' volleyball and a straight A average to boot, not to mention being the first female captain ever of the debating team. A thrilling voice that would lift out above all the others in the impossibly high part of "The Star-Spangled Banner": it cut right through him like a knife. She had had dozens of boyfriends; she had been a real catch. He kept reminding himself of this. At night, when she fell asleep beside him with that depressing promptitude of the virtuous and hyperactive, leaving him to wrestle for hours alone with the demons of insomnia an evening's worth of liquor had planted in his system, he would examine her still features by moonlight, and the shadowed fit of her shut lids in their sockets and of her lips buttoned over some unspoken utterance of dream debate would disclose to his inspection an old perfection of nicely whittled bones. Felicia seemed frail when unconscious. He would lie propped up on one elbow and gaze at her, and the form of the peppy teen-ager he had loved would be restored to him, in her fuzzy pastel sweaters and her long plaid skirts swinging down the halls lined with tall green metal lockers, along with a sensation of being again his gangling "brainy" teen-aged self; a giant insubstantial column of lost and wasted time would arise from the bedroom walls so that they seemed to be lying like two crumpled bodies at the base of an airshaft. But now she stood erect before him, unignorable, dressed in the black skirt and white sweater in which she had chaired the evening's meeting of the Wetlands Watchdog Committee, where she had heard the news about Ed Parsley, from Mavis Jessup.

"He was *weak,*" she stated, "a weak man somebody had once told he was handsome. He never looked handsome to me, with that pseudo-aristocratic nose and those slidy eyes. He never should have entered the ministry, he had no call, he thought he could charm God just as he charmed the old ladies into overlooking that he was a hollow man. To me—Clyde, *look* at me when I'm talking—he utterly failed to project the qualities of a man of God."

"I'm not sure the Unitarians care that much about God," he mildly answered, still hoping to read. Quasars, pulsars, stars emitting every millisecond jets of more matter than is contained in all the planets: perhaps in such cosmic madness he himself was looking for the old-fashioned heavenly God. Back in those innocent days when he had been "brainy" he had written for special credit in biology a long paper called "The Supposed Conflict Between Science and Religion," concluding that there was none. Though the paper had been given an A+, thirty-five years ago, by pie-faced effeminate Mr. Thurmann, Clyde saw now that he had lied. The conflict was open and implacable and science was winning.

"Whatever they care about it's more than staying young forever, which is what drove Ed Parsley into the arms of that pathetic little tramp," Felicia announced. "He must have taken a good look one day at that perfectly deplorable Sukie Rougemont you're so fond of and realized that she was over thirty and he better find a younger mistress or he'd be dragged into growing up himself. That saint Brenda Parsley, why she put up with it I have no idea."

"Why? Why not? What options did she have?" Clyde hated to hear her rant yet he could not resist replying now and then.

"Well, she'll kill him. This new one will absolutely kill him. He'll be dead inside of a year in some hovel where she's led him, his arms full of needle marks, and Ed Parsley will get none of my sympathy. I'll spit on his grave. Clyde, you must stop reading that magazine. What did I just say?"

"You'll thspit on his grave."

Semiconsciously he had imitated a slight strangeness in her diction. He looked up in time to see her remove a piece of tinted fuzz from between her lips. She rolled the fuzz into a tight pellet with rapid nervous fingers at her side while she talked on. "Brenda Parsley was telling Marge Perley it might have been that your friend Sukie gave him a push so she could give this Van Horne creature her undivided attention, though from what I hear around town his attention is divided . . . three ways every . . . Thursday night."

The uncharacteristic hesitation in her phrasing led him to look up from the jagged graphs of pulsar flashes; she had removed something else from her mouth and was making another pellet, staring him down as if daring him to notice. When she had been a

high-school girl she had had shining round eyes, but now her face, without growing fat, with every year was pressing in upon these lamps of her soul; her eyes had become piggy, with a vengeful piggy glitter.

"Sukie's not a friend," he said mildly, determined not to fight. *Just this once, not a fight,* he Godlessly prayed. "She's an employee. We have no friends."

"You better *tell* her she's an employee because from the way she acts down there she's the veritable queen of the place. Walks up and down Dock Street as if she owns it, swinging her hips and in all that junk jewelry, everybody laughing at her behind her back. Leaving her was the smartest thing Monty ever did, about the *only* smart thing he ever did, I don't know why those women bother to go on living, whores to half the town and not even getting paid. And those poor neglected children of theirs, it's a positive crime."

At a certain point, which she invariably pressed through to reach, he couldn't bear it any more: the mellowing anesthetic effect of the Scotch was abruptly catalyzed into rage. "And the reason we have no friends," he growled, letting the magazine with its monstrous celestial news drop to the carpet, "is you talk too Goddamn much."

"Whores and neurotics and a disgrace to the community. And *you,* when the *Word* is supposed to give some voice to the community and its legitimate concerns, instead give employment to this, this *person* who can't even write a decent English sentence, and allow her space to drip her ridiculous poison into everybody's ears and let her have that much of a hold over the people of the town, the few good people that are left, frightened as they are into the corners by all this vice and shamelessness everywhere."

"Divorced women have to work," Clyde said, sighing, slowing his breathing, fighting to keep reasonable, though there was no reasoning with Felicia when her indignation started to flow, it was like a chemical, a kind of chemical reaction. Her eyes shrank to diamond points, her face became frozen, paler and paler, and her invisible audience grew larger, so she had to raise her voice. "Married women," he explained to her, "don't have to do anything and can fart around with liberal causes."

She didn't seem to hear him. "That dreadful man," she called to the multitudes, "building a tennis court right into the wetlandth, they thay"—she swallowed—"they say he uses the island to smuggle drugs, they row it in in dorieth when the tide ith high—"

This time there was no hiding it; she pulled a small feather, striped blue as from a blue jay, out of her mouth, and quickly made a fist around it at her side.

Clyde stood up, his feelings quite changed. Anger and the sense of entrapment fell from him; her old pet name emerged from his mouth. "Lishy, what on earth . . .?" He doubted his eyes; saturated with galactic strangeness, they might be playing tricks. He pried open her unresisting fist. A bent wet feather lay upon her palm.

Felicia's tense pallor relaxed into a blush. She was embarrassed. "It's been happening lately," she told him. "I have no idea why. This scummy taste, and then these *things.* Some mornings I feel as if I'm choking, and pieces like straw, dirty straw, come out when I'm brushing my teeth. But I know I've not eaten anything. My breath is terrible. Clyde! I don't know what's *hap*pening to me!"

As this cry escaped her, Felicia's body was given an anxious twist, a look of being about to fly off somewhere, that reminded Clyde of Sukie: both women had fair dry skin and an ectomorphic frame. In high school Felicia had been drenched in freckles and her "pep" had been something like his favorite reporter's nimble, impudent carriage. Yet one woman was heaven and the other hell. He took his wife into his arms. She sobbed. It was true; her breath smelled like the bottom of a chicken coop. "Maybe we should get you to a doctor," he suggested. This flash of husbandly emotion, in which he enfolded her frightened soul in a cape of concern, burned away much of the alcohol clouding his mind.

But after her moment of wifely surrender Felicia stiffened and struggled. "*No.* They'll make out I'm crazy and tell you to put me away. Don't think I don't know your thoughts. You wish I was dead. You bastard, you *do.* You're just like Ed Parsley. You're all bastards. Pitiful, corrupt . . . . all you care about ith awful women. . . . " She writhed out of his arms; in the corner of his eye her hand snatched at her mouth. She tried to hide this hand behind her but, furious above all at the way that truth, for which men die, was mixed in with her frantic irrelevant self-satisfaction, he gripped her wrist and forced her clenched fingers open. Her skin felt cold, clammy. In her unclenched palm lay curled a wet pinfeather, as from a chick, but an Easter chick, for the little soft feather had been dyed lavender. ▽

FASHION INFORMATION

Page 107: Hat, $70. Charivari, NYC; Neiman-Marcus; Polo/Ralph Lauren, San Antonio; I. Magnin. **147:** *Large photo:* Glasses, Alain Mikli. Cohen's Fashion Optical, NYC; Neiman-Marcus; Optica, Beverly Hills. Earrings, Isaac Manevitz for Ben-Amun. *Above right and below right:* Christian Roth Glasses at 10/10 Optics, NYC. *Above right center:* Alain Mikli glasses at Cohen's Fashion Optical, NYC; Optica, Beverly Hills. *Below right center:* Ralph Lauren Eyewear at E.B. Meyrowitz, NYC. **174:** *Photo above left:* Earrings, Stephen Sprouse/Savitt. *Photo below right:* Earrings, Stephen Dweck. Makeup by Margaret Avery. **276:** Watch, Porsche Design. Shoes, Norma Kamali. **302–303:** Scarf at Saks Fifth Avenue, NYC; Neiman-Marcus. Cap at Henri Bendel. **304:** Dress, late May at Elizabeth Arden Salons; Nan Duskin; Montaldo's, Dept. 01; Lillie Rubin-South & West; Balliet's; Sakowitz, Dept. 48; Neiman-Marcus. Hanes Hosiery. Lord & Taylor; Higbee's. Shoes, Andrea Pfister. Saks Fifth Avenue. **305:** Suit at Bloomingdale's, Dept. 387; Cameo Stores, Philadelphia; John Baldwin, Dept. 71; Balliet's; Sakowitz, Dept. 69; Liberty House, Honolulu. Bracelet, Hans Appenzeller, NYC. Shoes, Andrea Pfister. **306:** Earrings at Added Touch, Pittsburgh PA. Gloves at La Bagagerie, NYC. **307:** Belt at Champagne on Ice, Brooklyn NY; Neiman-Marcus; Cavallo, Mill Valley CA; Maxfield, Los Angeles. Sarong at Zoran, NYC and Washington DC; Linda Dresner, Troy MI; Macy's, San Francisco. **308–309:** *Left:* Hat to order at Whittall & Javits, NYC. Cotton shirt at The Alexander Julian Shop, Washington DC; Perkins Shearer, Denver. Earrings, Terry Felper. Bracelets, Cathy and Marsha for Catherine Stein. Lord & Taylor; T. Edwards, Riverside Square NJ and Washington DC. *Right:* Cotton/polyester coat at Bonwit Teller, Dept. 39; Thalhimers, Richmond VA; Gidding-Jenny; Neiman-Marcus, Dept. 52. **310:** Silk top and skirt. Zoran, NYC and Washington DC; Ruth Kishline's Country Clothes, Naples FL and Evansville IN; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Macy's, San Francisco. Earrings, Wendy Gell. Bloomingdale's Cul-de-Sac; Ultimo, Chicago. Belt, Debbie Lee Ridge. Barneys. Leg Looks by Burlington. Shoes, Portofino. Tales of Hoffman, NYC; Del Monaco Shoes, Las Vegas NV. **311:** Léonard silk crepon dress. Bergdorf Goodman; Martha, Palm Beach and Bal Harbour. Calvin Klein at Shillito/Rikes, Cincinnati OH; Neiman-Marcus, Dept. 36; Robinson's, Beverly Hills, Dept. 104. Bracelet, Hans Appenzeller, NYC. Judyth van Amringe at Barneys. Jacques Cohen. Snappy Shoes, Huntington NY; Bullock's. **312:** Kappi polyester dress. Mid-May at Lord & Taylor, Dept. 3; Echols, Greenville SC; Andrew Arnold Clothiers, Hilton Head Island SC; Regenstein, Atlanta; Minna Lee, Coral Gables FL; John Baldwin, Dept. 89; Henry Harris, Cincinnati OH; Rae Phillips, Shaker Heights OH; Grace's, Nashville TN. Norma Kamali rayon dress. Late May at Bonwit Teller, Dept. 68; Filene's, Dept. 322; Jordan Marsh, Florida, Dept. 157; Carlisle, Ashtabula OH; Hudson's, Dept. 353; Neiman-Marcus, Dept. 195; Sakowitz, Dept. 76; Fogal Legwear of Switzerland, NYC. Shoes, Pancaldi. I. Miller, NYC and Dallas. **313:** Albert Nipon Swimwear. For stores, see page 362. Sarong, Lord & Taylor. Thierry Mugler cotton sateen dress. Bergdorf Goodman; Ultimo, Chicago; Charles Gallay, Beverly Hills. Earrings, Chris and Isabelle Brightman. Stockings, Legs Fever. La Rue des Rêves, NYC. Shoes, Joan & David. Ann Taylor. **314:** Kasper cotton dress. Bloomingdale's; Rich's; Lillie Rubin-South & West; Parisian, Birmingham AL; Szor-Diener/Esther Wolf, Houston; Nordstrom, Oregon. Soo Yung Lee. Saks Fifth Avenue; Charles Sumner, Boston; Lillie Rubin-South&West; John Baldwin; Marshall Field's; Woolf Brothers; Neiman-Marcus; I. Magnin. Earrings, Hans Appenzeller, NYC. **315:** Merona Sport cotton jacket and Antron/Lycra bikini. Turnout at Bamberger's; The Main Line, Pittsburgh PA; Henry's, Wichita KS; Frederick & Nelson. Top at Bloomingdale's, NYC; Neiman-Marcus; Liberty House, Honolulu. Bikini at Coda, Great Neck NY; Smith's Town Shop, Fort Walton Beach FL. Lynn Bowling cotton/linen skirt. Bloomingdale's; Snooty Hooty, Atlanta; I. Magnin, Chicago; Amen Wardy, Newport Beach CA. Calvin Klein cotton top. Bloomingdale's; Marshall Field's; Neiman-Marcus; I. Magnin. Bracelets, J. Iverson Jewels. **316:** Ralph Lauren at Saks Fifth Avenue, Dept. 310; Neiman-Marcus, Top Dept. 78, Skirt Dept. 36; Bullocks Wilshire, Dept. 369. Outfit also at Ralph Lauren for Women, Palm Beach FL; Gary & Co., Marina del Rey CA. Glasses, Alain Mikli. Kimbe Optic, NYC; Neiman-Marcus. Earrings, Rick Starr. Bracelet, Larry Slade. Artwear, NYC. Perry Ellis Shoes. Bonwit Teller. **317:** Sportina for Commodore Hats. Bloomingdale's. Socks, Hue. Ann Taylor. Keds Corporation sneakers. **318:** Blanket, Barneys. Basket and napkins, D.F. Sanders, NYC. Sandals, Vittorio Ricci, NYC. **319:** Turbin, Sachiko for LaCrasia. Altman's; Neiman-Marcus. Glasses, The Ninth Avenue Sweatshop, NYC. **321:** Suit at Bonwit Teller, Dept. 7; I. Magnin, Dept. 219; Liberty House, Dept. 84. Also at Foley's, Houston. **322:** Calvin Klein at Saks Fifth Avenue, Dept. 315; Montaldo's, Dept. 90; Jacobson's, Dept. 42; Frost Bros. Dept. 500. Turnout also at Saks-Jandel; Jamie, Nashville TN. Skirt at Jordan Marsh, Boston; Bullocks Wilshire. Sportina for Commodore Hats. Bracelets, Ellen Designs. Socks, Bonnie Doon. Macy's. **323:** Calvin Klein at Bloomingdale's, Dept. 309; Montaldo's, Dept. 90; Hudson's, Dept. 394; Marshall Field's, Dept. 175; Neiman-Marcus, Dept. 36. Turnout also at Nancy's, Bangor ME; Ruth Kishline's Country Clothes, Naples FL and Evansville IN. Hat by David. Saks Fifth Avenue; Lou Lattimore, Dallas; I. Magnin. Socks, Bonnie Doon. Macy's. **324:** Turnout at Macy's, Dept. 105; Filene's, Dept. 378. Also at Wilkes Bashford, San Francisco. Head and waist wrap, Bag of Rags. Bloomingdale's; Macy's, San Francisco; Bullock's. Earrings, Cara Croninger. Artwear, NYC; Body Sculpture, Boston. **325:** Turnout at Bullock's, Dept. 397; Nordstrom, Dept. 545. Hair wrap, Schumi Shapers. Bloomingdale's. Bracelet, Cara Croninger. Artwear, NYC; Body Sculpture, Boston. Shoes, Maud Frizon NYC and Bal Harbour. **326:** Blouse and cotton gauze pants fabric at Fabric Emporium, Paramus and Short Hills NJ. Skirt and vest fabric, available through That's It Sales, NYC and at Rosen & Chaddick, NYC. Cotton vest lining, Tandler Textile. Shoes, Unisa. Macy's, Herald Square; Toez, Fort Lee NJ. **327:** Pants fabric available through That's It Sales, NYC and at Rosen & Chaddick, NYC. Hat, Kenzo. Kenzo Boutique, NYC; Filene's; The Twenty-Four Collection, Miami. Earrings, Stephen Dweck. Altman's; One of a kind Gallery, Cherry Hill NJ. Shoes, Joan & David. Betsy Prince, Birmingham AL. **328:** Dress at Saks Fifth Avenue, Dept. 45; I. Magnin, Dept. 36. Also at Charles Sumner, Boston; Carrick's, Denver CO. Earrings, Stephen Dweck. Altman's; Cookie M, Cleveland *(Continued on page 412)*

REMOVE HAIR PERMANENTLY

Perma Tweez® is the **ONLY** home electrolysis instrument recommended by 4 medical textbooks (titles on request). Its 'tweezer-like' action is safe and easy to use for face, arms, legs and body. No-puncture Perma Tweez is the most widely used electrolysis method by professionals and hospitals. Over 15,000 instruments sold to doctors and over two million purchased by people like yourself—by far the leading electrolysis system. Save hundreds of dollars on salon electrolysis with this most economical home method. Clinically tested—recommended by dermatologists.

14 DAY MONEY BACK GUARANTEE

$16.95—Send check or money order

Cal. residents add 6% sales tax

A LIMITED WARRANTY TO CONSUMERS ★ Good Housekeeping PROMISES REPLACEMENT OR REFUND IF DEFECTIVE

☐ I enclose $16.95 in full payment.
☐ MasterCard ☐ Visa

#_____ Exp. date_____

☐ COD requires $4.00 deposit. Pay balance plus COD charges and $1.00 handling. COD in U.S. only.

GENERAL MEDICAL CO., Dept. V-196
1935 Armacost Ave., W. Los Angeles, CA 90025

©1984 GENERAL MEDICAL CO

100% PURE COTTON SWISS LUXURY

made exclusively by CALIDA of SWITZERLAND, where quality was invented. A prestigious collection of women's and men's pyjamas, lingerie and sportswear, with a EUROPEAN flair.

SEND YOUR NAME AND ADDRESS for your FREE full color mail order catalog to:

the source of DISTINCTION
1550 California Street, Suite 6235
San Francisco, CA 94109
or CALL 415-892-6636

FASHION INFORMATION

(Continued from page 411)

OH; Mary Ellen's Couture, Memphis TN. Scarf with outfit. Bracelet, Sydie Lansing. Macy's; The Twenty-Four Collection, Miami; Impulse, Washington DC. **329:** Dress at Saks Fifth Avenue, Dept. 45; Frost Bros., Dept. 513; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 347. Earrings, Stephen Dweck. Henri Bendel; Nan Duskin; Polly Adams, Laredo TX. Bracelet, Jim McCullough. Regine's, Los Angeles. **330:** Azzedine Alaia robe. See stores page 318. **332:** Cover-up, $165. Henri Bendel. Swimcap, Speedo America. Macy's, Herald Square. **333:** Cotton sarong, $150. Zoran, NYC and Washington DC; Weinstein's, New Orleans; Linda Dresner, Troy MI; Ultimo, Chicago. Bracelet, Cara Croninger. Artwear, NYC. **334:** Top, Calvin Klein Underwear for Women. **336:** Silk dress, Vicky Tiel. $950. Henri Bendel; Linda Dresner, Troy MI; Charles Gallay, Beverly Hills. Earrings, Dina Panagopoulos. Bonnie and Toni, NYC. **337:** Hat, Angelo Tarlazzi. **356:** Cotton petticoat and jacket. Girbaud at Bloomingdale's, Dept. 290; Robinson's, Dept. 80; I. Magnin, Dept. 287; Dayton's, Dept. 400; Neiman-Marcus, Dept. 198. Jacket also at Marshall Field's, Dept. 804; Frost Bros., Dept. 454. Belt, The Common Ground, NYC. **357:** For fashion details, see page 358. **358:** Dresses also at Thalhimers, Richmond VA; Evans, Chicago. White dress at Filene's; Dayton's. Belt, The Common Ground, NYC. Shoes, Joan & David Couture. Ann Taylor. Harold's, Dallas; **360:** Swimsuit at Macy's, Dept. 659; Kaufmann's, Dept. 568; Jordan Marsh, Dept. 1430. Shoes, Andrea Pfister. Saks Fifth Avenue; Neiman-Marcus; Amen Wardy, Newport Beach CA. **361:** Suit at Bloomingdale's, Dept. 387; Frost Bros., Dept. 500; I. Magnin, Dept. 119; Liberty House, Dept. 384. **362:** Suit also at Jordan Marsh, Boston; Gidding-Jenny; Marshall Field's; Frost Bros. Shoes, Stuart Weitzman for Mr. Seymour/Martinique. Saks Fifth Avenue; Balliet's; Neiman-Marcus. **363:** Suit also at John Baldwin; Liberty House, Honolulu. Shuba silk robe with Saga fox fur cuffs by Holly Lueders, $375. Henri Bendel. Shoes, Joan & David. Bloomingdale's; Burdines, Dadeland FL. **366-367:** Cotton knit top and skirt. La Coppia by Frederico Macquhae and Alfredo Viloria, about $130. Patricia Field, NYC; Betsy's, Marblehead MA; Plage Tahiti, Philadelphia. Earrings, Isaac Manevitz for Ben-Amun. Joseph, Chicago; Neiman-Marcus. Hair, Howard Fugler; makeup, Lydia Snyder; manicure, Elizabeth Drabinski. **370:** Gottex Antron/Lycra swimsuit. $58. Macy's, Herald Square and Ventura FL, Dept. 659; Marshall Field's, Dept. 825; Neiman-Marcus, Dept. 28; Bullock's, Dept. 384; Liberty House, Honolulu. Hair by Edward Tricomi of Pipino-Buccheri Salon, NYC; makeup by Alberto Fava. Manicure, Elizabeth Drabinski. **374-375:** Gold lame dress, $1800. To order at OMO Norma Kamali, NYC. Hair by Edward Tricomi of Pipino-Buccheri Salon, NYC; makeup by Anne Marie Barthelemy. Manicure, Elizabeth Drabinski. **380:** Turnout at Filene's, Dept. 351; Garfinckel's, Dept. 146. Belt, Miss Ellen Ruth Levy. Lina Lee, NYC and Beverly Hills; Tootsies, Houston; Miki, Mill Valley and Berkeley CA; Abbraccio, Honolulu **381:** Turnout at Saks Fifth Avenue, Dept. 511; Frost Bros., Dept. 530. Turnout also at Swansons on The Plaza, Dept. 06. Earrings, Robert Lee Morris. Artwear, NYC. Hat, Patricia Underwood. Bergdorf Goodman; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus; I. Magnin. Bracelets, Alexis Kirk. Maison Mendessolle, NYC; Nan Duskin. Stockings, Dim. Macy's; The Broadway, Los Angeles. Shoes, Andrea Pfister. Saks Fifth Avenue. **382:** Outfit at Macy's, San Francisco, Dept. 170; Holt Renfrew, Dept. 09. Also at Ultimo, Chicago. Earrings, Stephen Dweck. Bergdorf Goodman; Jere Scott at Stanley Korshak, Chicago; Amen Wardy, Newport Beach CA. Bracelet, Pellini Bijoux. Henri Bendel. Bag, Roberto Cambronero. Bergdorf Goodman; Fred Segal Feet, Los Angeles. **383:** Dress also at Montaldo's; Gidding-Jenny; Frost Bros. To order at I. Magnin. Bracelets, Martha Sturdy of British Columbia, Canada. Henri Bendel; Ice, Los Angeles. Stockings, Hue. Henri Bendel; Bamberger's; Goldwaters, Phoenix AZ. Shoes, Joan & David. Ann Taylor. **384:** Dress also available at Ella Pryor, Pasadina, TX. Earrings, Dan Fleckenstein. Henri Bendel; Craft and Folk Art Museum, Los Angeles. Bracelet, Monet. Belt, Calvin Klein. **385:** Outfit at Macy's, Dept. 170; Filene's, Dept. 351. Glasses, De-Roma. Bloomingdale's; Goldwaters, Phoenix AZ. Bracelet, Hans Appenzeller, NYC. Belt, Calvin Klein. **386:** Wool jacket. Cotton shirt and pants. Earrings, Gale Rothstein Designs, NYC. Bracelets, Asymmetry. The Twenty-Four Collection, Miami; Neiman-Marcus; Macy's, San Francisco. Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, Kansas City; Wilkes Bashford, San Francisco CA. Bag, Fendi. **387:** Giorgio Armani at Nordstrom, Costa Mesa CA. Pants also available at Lyndons, Wichita KS. Glasses, Alain Mikli. Bergdorf Goodman; Au Courant, Bal Harbour FL; La T Da, Dallas TX. Belt, Asymmetry. Bag, Johnny Farah. If Boutique, NYC; The Knit Wit, Philadelphia; The Twenty-Four Collection, Miami. **388:** Turnout also available at Montaldo's, Dept. 01; Jacobson's, Dept. 21; Sakowitz; to order at Neiman-Marcus. Calvin Klein Scarves. Altman's; Neiman-Marcus; Nordstrom, Seattle WA. Belt, Ruza. Lord & Taylor; Nan Duskin; The Broadway, Los Angeles. **389:** Bracelets, Jerry Kott, Henri Bendel. Shoes, Vittorio Ricci, NYC. ALL PRICES APPROXIMATE.

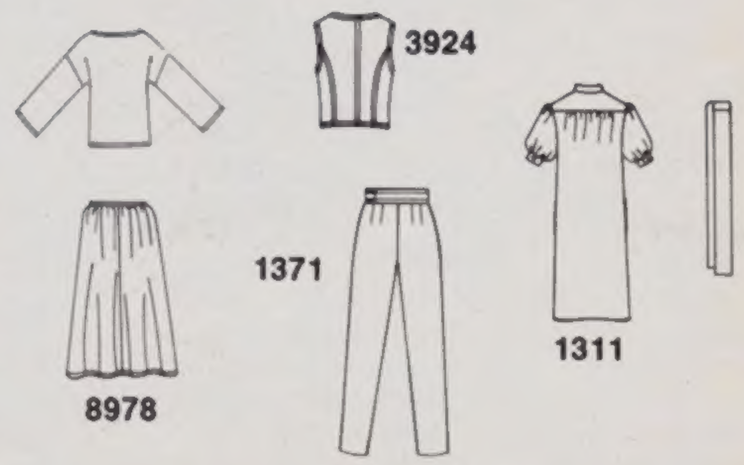
INTERIOR DESIGN

(Details of pp. 308-315, pp. 360-371, pp. 374-375)

Pages 308-309: Chaise longue manufactured by Memphis Milano, 1983. Artemide, Inc. U.S. agent for Memphis (212-980-0710.). **310-311:** Clock available at Square One, Los Angeles, and Limn, San Francisco. Table available through the designer, Dennis Higgins (212-925-5243). **312:** "Golem" chair at Linea Plus, Ltd., NYC. **313:** The Lansner Screen available through Dennis Miller Assoc., NYC. Table at Aegis, NYC. **315:** Rug #1. Charles Gwathmey for V'Soske, NYC. Elba Cabin at Furniture of the Twentieth Century, NYC. **360-365:** Furniture, Malibu Art and Design, Malibu CA. **366-367:** 1. "Racetrack Table" by Joe D'Urso at Knoll International, NYC. 2. "Seconda" chair by Mario Botta at ICF, NYC. 3. "Calder" lamp by Boyd. Lighting, through the manufacturers, San Francisco CA, 415-431-4300. 4. Mirror by Gio Ponti at Alan Moss, NYC. 5. All sterling silver from Tiffany & Co. 6. Photographed at Lorenzo Lavorgna apartment. **368-369:** 1. Rosewood English Regency kidney-shaped writing table and Austrian silver table mirror circa 1830, at Didier Aaron, Inc., NYC. 2. Chintz "Tree Poppy" by Colefax and Fowler at Clarence House, NYC. 3. Antique embroidered lawn fichu at Cherchez, NYC. 4. French Empire mahogany lady's necessaire inlaid with brass by AUCOC, fitted with mother-of-pearl, silver and crystal accessories at George Subkoff Antiques, NYC. 5. Painted papier-mâché snuff box; mother-of-pearl letter opener mounted in silver; Bristol green glass perfume bottle with silver top; malachite and silver brooch, cross and earrings; shagreen spectacles case with silk tassel. At James II Galleries, NYC. 6. Letters and old photographs from Vito Giallo Antiques, NYC. 7. 1912 Pearl necklace with tassel watch at Cartier. **370-371:** 1. 19th century Indonesian lounge chair at Didier Aaron, Inc, NYC 2. Silvered bronze mirror by Emile-Jacque Ruhlmann at Primavera Gallery Inc., NYC 3. Silver kettle on stand, London, 1791, by John Schofield; Silver beakers, London, 1805, by John Emes; silver bowl, Edinburgh, 1764, by James Welsh; silver tray, London, 1788, by Crouch & Hannam; glass finger bowl, 1810-20; all at James Robinson Inc., NYC. 4. White cotton tablecloth at Ad Hoc Softwares, NYC. This page photographed at Caroline Ladd Pratt House, Pratt Institute, Brooklyn, NYC. **374-375:** Furniture, Primavera Gallery Inc., NYC.

VOGUE PATTERNS

(Back views, yardages, details of pages 326-327)



Top and skirt, Vogue, View B, #8978. Sizes 6-16. Size 10: 1½ yards of 44/45" wide fabric for top; 4 yards of 44/45" wide fabric for skirt. $5.00. Canada, $6.10. **Vest,** Butterick #3924. Sizes 8-20. Size 10: 2⅜ yards of 44/45" wide fabric; 5/8 yard of 44/45" wide fabric for lining. $3.00. Canada, $3.70. **Pants,** Vogue View D, #1371. Sizes 6-16. Size 10: 2⅜ yards of 44/45" wide fabric. $5.00. Canada, $6.10. **Tunic,** Vogue View D, #1311. Sizes 8-18. Size 10: 2⅜ yards of 44/45" wide fabric. $6. Canada, $7.30.

Sewing Tips: Tunic—Lengthen sleeves slightly and omit belt. Slit at side seams. Pants—Taper pants legs to measure 8 inches at each ankle. Skirt—Separate and omit vest piece. Finish skirt with an elastic casing at the waistband and lengthen the hem to measure 36 inches.

Our model is wearing Pure Plum.

Ultra-beautiful lips made ultra-simple.

Simply beautiful! Ultra-Slim Lipstick by Maybelline does more than ordinary lipstick. It shapes and defines your lips with rich color. It's long and slim and easy to control. The sleek slant-tip lets you put creamy, long-lasting color exactly where you want it.

Ultra-Slim Lipstick. Ultra-color. Ultra-control. In creams and frosts.

Shaping beautiful lips has never been simpler.

Ultra-Slim™ Lipstick

Maybelline®

© 1983 Maybelline Co.

Sporting fashion: The Movado Museum Sports Edition (SE) Watch.

A watch of spunk, spirit and stainless steel.

Design inspiration: The only wristwatch design in the permanent collection of the Museum of Modern Art.

Design interpretation: the famous "gold dot dial" and a slim, flexible, easy-on-the-wrist bracelet.

Design execution: completely in Switzerland. The movement is electronic quartz. (And the watch, being functional, is water-resistant).

The Movado Museum SE Watch: A sportive rendition of a classic.

MOVADO™

The Museum® Watch.

For more information write: Movado, Dept. VO, 650 Fifth Avenue, New York, N. Y. 10019.